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THE

ELEMENTS

OF

MUSICAL COMPOSITION

AND

THOROUGH-BASE:

TOGETHER WITH

RULES FOR ARRANGING MUSIC

FOR THE

FULL ORCHESTRA AND MILITARY BANDS.

BY F. B. WOODBURY,

Editor of Educa. Con. Coll. of Church Music, the Glee Singer's Companion,
Organist at the Odeon and 'Oratorio' Chapel.

BOSTON:

PUBLISHED BY CHARLES H. KEITH,

Nos. 57 & 59 COURT STREET, AND 19 & 91 COR. WING.

1845.

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Dr. Harnar
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J. B. Woodbury

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RECOMMENDATIONS.

SALLEN, Dec. 6, 1843.

My dear Sir,—After examining the proof sheets of your new work on Musical Composition, it gives me pleasure to state my favorable opinion of its practical utility, and my belief that it will be well received by the musical public.

Your obt. servt.

H. K. OLIVER.

Mr. I. B. WOODBURY.

Boston, Dec. 13th, 1843.

Dear Sir,—I have examined with much pleasure your little work on the "Elements of Musical Composition." It appears to me to comprise all that is essential to a popular manual. Your general method is concise and clear; and the various points are unfolded in a much more simple and intelligible manner than is usual in similar books. Through the whole I meet none of that ambiguity with which musical theories are apt to be encumbered; while on certain points, as the inversions of the Common Chord, the several forms of the Minor Scale, &c., it is particularly complete and satisfactory. I trust it will prove acceptable and useful to many learners.

Very truly yours,

J. S. DWIGHT.

I take pleasure in recommending to those persons who may have occasion to study the science of music, the work by I. B. WOODBURY, on the "Elements of Musical Composition and Thorough-Bass," as being the best before the public.

B. F. BAKER.

Boston, Dec. 1843.

Boston, Nov. 1, 1843.

I take pleasure in recommending "The Elements of Musical Composition," by Mr. I. B. WOODBURY, of this city, as the best work of the size that I have ever seen. The elementary principles of harmony and musical composition are explained in a concise, easy and sufficiently comprehensive manner for all purposes, embracing many new ideas and hints of intrinsic merit. It will be valued much more, however, for the rules and directions relating to the arrangement of music for bands, and for scales and manner of treating the different instruments, wind and stringed. This book will be highly prized by musical men of every description, who will not fail to give suitable praise to the author for his zeal in promoting musical science.

H. W. DAY,

Editor of the Musical Visitor and Vocal School.

Boston, Dec. 12th, 1843.

Having attended the Musical Convention, and listening with much pleasure to Mr. I. B. Woodbury's method of explaining and teaching the Elements of Musical Composition and principles of Thorough-Bass, and having examined the proof sheets of this work, I must say that it is the most inductive and easy method of instruction that has ever before been published on this subject, and does great credit to the author; and it is with great interest that I can recommend this work to the Teacher and Pupil interested in the progress and cultivation of music.

JOHN GIBSON.

Boston, Dec. 14th, 1843.

Mr. I. B. WOODBURY—

Dear Sir,—I have examined your "Elements of Musical Composition," and think it the best I have ever seen, on account of its being laid down in so easy and plain a manner to be understood.

L. MARSHALL.

PREFACE.

THIS work was undertaken at the request of several Teachers and Professors of Music, in various parts of the country, who, having attended a course of twelve Lectures delivered by the Author, thought a publication of this description was required and would prove useful.

With much care and deliberation—after having received private instruction from the Professors of the Conservatory at Paris and the Academy at London, and applying the information in his own classes for three years past, the Author presents this volume as the result of his labor and research.

Simplicity has been a principal object regarded in these pages. All technical phrases, not readily understood, have been, where it was possible, avoided, and the science of music, it is hoped, rendered so clear and plain, as to be easily comprehended by the student.

In some works heretofore published, there has been an error in the intricacy of arrangement, and a difficulty felt by the pupil in understanding the meaning intended to be conveyed, which the Author trusts will not be found here.

The translations from Schneider he thinks will prove particularly valuable to the student and amateur.

The Author, believing that nothing similar to his Rules respecting the Arrangement of Military Bands, especially in relation to the different keys requisite for different instruments, (found on pages 125 to 129,) has been previously published, thinks that, though brief, they will prove beneficial to those engaged in that department of music.

With these remarks, and in the hope that "The Elements of Musical Composition and Thorough-Base" will be useful and satisfactory to both Teacher and Pupil, the Author offers this work to the Public.

THE
ELEMENTS
OF
MUSICAL COMPOSITION.

INTRODUCTION.

THE following words are frequently used in speaking of musical composition, viz: Harmony,* Counterpoint,* Thorough Base,* Rhythm, Melody, &c. Harmony, denotes two or more sounds heard together; Counterpoint, the progression of sounds harmonically written; Thorough Base, the figuring of chords; Rhythm, the time of sounds; and, Melody, the progression of single sounds.

All these terms may be classed under the general head of musical composition.

~~~~~  
1st. What words are frequently used in speaking of musical composition?

2d. What is the meaning of the word Harmony? Counterpoint? Thorough Base? Rhythm? Melody?

3d. Under what head are these terms classed?

---

\* This word is frequently used in a very general manner, it being applied to every species of musical composition.

# LESSON I.

## OF INTERVALS.

THE distance from one sound to another is termed an interval. Intervals may be larger or smaller.



The distance of an interval is decided by the number of degrees by which one note stands higher or lower than another.

From C to C $\sharp$ , or C to C $\flat$  $\dagger$  is termed a chromatic interval, and is one of the smallest intervals used in musical composition.



4th. What is the distance from one sound to another, termed?

5th. What decides the distance of an interval?

6th. What is the distance from C to C $\sharp$ ? C to C $\flat$ , &c.?

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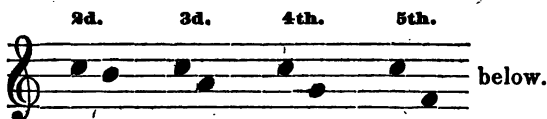
\* There are but few theorists who apply the same names to the different intervals.

$\dagger$  It has been found that the sharp of any note is not the same as the flat of the note above; but it will not be necessary for us to take any notice of this fact, as no distinction is made in musical composition.

Intervals are usually counted upwards from any given sound. Thus:



but frequently *vice versa*. Thus:



The word below being always prefixed, otherwise it is understood to mean above. A minor second is written thus:

Minor Second below.



which, although the minor second from C to D $\flat$  looks different on paper, yet sounds the same when played or sung, as the chromatic interval C to C $\sharp$ ; and from this fact it is important that the pupil should be made to understand the difference (especially on paper) between the two, as it will enable one to guard against errors in writing music.

**REMARK.**—It is desirable that the pupil should be made to comprehend the difference between a chromatic interval and a minor second by familiar illustrations, else he will not be enabled to analyze other intervals correctly.

7th. How are intervals usually counted?

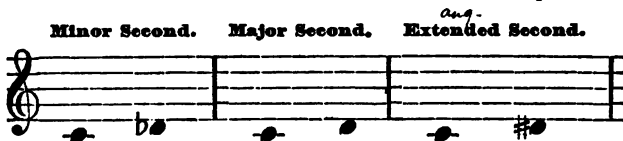
8th. When counted downwards, what word is prefixed?

9th. What is the interval from C to D $\flat$ ? D to E $\flat$ ?

10th. What is the difference between C $\sharp$  and D $\flat$ ?

A second is from one letter to another, while the chromatic interval is from one letter to the same made either flat or sharp.

Here are all the seconds used in musical composition.



The major second consists of one chromatic interval, and one minor second; and the extended, of one major second, and one chromatic interval.

Here are all the thirds used in musical composition.



The diminished third consists of two minor\* seconds. The minor third consists of one minor and one major second. The major third consists of two major seconds.

11th. What is very important that the pupil should understand?

12th. Why should the pupil, understand the difference between a minor second and chromatic interval?

13th. What is the difference between a minor second and chromatic interval?

14th. Of what two intervals does the major second consist? The extended second?

15th. What constitutes a third?

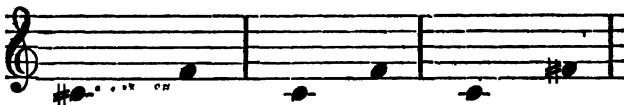
16th. Of what two intervals does the diminished third consist? The minor third? The major third?

---

\* The intervals should be analyzed something in the following manner, viz.: from C to D is a major second; from D to E is a major second; the two constituting the major third.

Here are all the fourths used in musical composition.

Diminished Fourth. Perfect Fourth. Extended Fourth.



The diminished fourth consists of one major and two minor seconds. The perfect fourth consists of two major and one minor second. The extended fourth consists of three major seconds.

Here are all the fifths used in musical composition.

Diminished Fifth. Perfect Fifth. Extended Fifth.



The diminished fifth consists of two major and two minor seconds. The perfect fifth consists of three major and one minor second. The extended fifth consists of two major, one minor, and one extended second.

Here are all the sixths used in musical composition.

Minor Sixth. Major Sixth. Extended Sixth.



The minor sixth consists of two minor and three major seconds. The major sixth consists of four major and one minor second. The extended sixth consists of three major, one minor and one extended second.

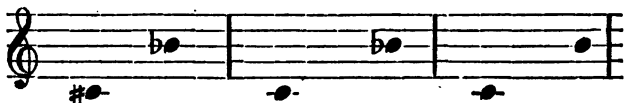
17th. What intervals constitute a diminished fourth? A perfect fourth? An extended fourth?

18th. What intervals constitute the diminished fifth? The perfect fifth? The extended fifth?

19th. What intervals constitute a minor sixth? A major sixth? An extended sixth?

Here are all the sevenths used in musical composition.

Diminished Seventh. Minor Seventh. Major Seventh.



The diminished seventh consists of three major and three minor seconds. The minor seventh consists of four major and two minor seconds. The major seventh consists of five major seconds and one minor second.

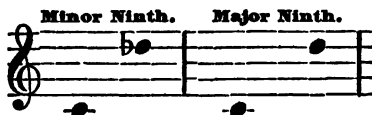
Here are all the octaves used in musical composition.

Diminished Octave.\* Perfect Octave. Extended Octave.\*



The diminished octave consists of three major and four minor seconds. The perfect octave consists of five major and two minor seconds. The extended octave consists of six major seconds and one minor second.

Here are all the ninths used in musical composition.



The minor ninth consists of five major and three minor seconds. The major ninth consists of six major and two minor seconds.

20th. What intervals constitute the diminished seventh? The minor seventh? The major seventh?

21st. What intervals constitute the diminished octave? The perfect octave? The extended octave?

22d. Which of these octaves are seldom used?

23d. What intervals constitute the minor ninth? The major ninth?

\* Seldom used.

Here are all of the above intervals which may be seen at one view in the key of G $\flat$ . Thus:

Min. 2d. Maj. 2d. Ex. 2d. Dim. 3d. Min. 3d. Maj. 3d.



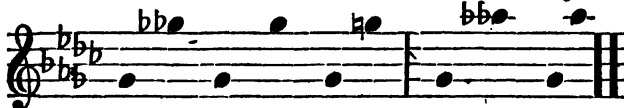
Dim. 4th. Per. 4th. Ex. 4. Dim. 5th. Per. 5th. Ex. 5th.



Min. 6th. Maj. 6th. Ex. 6th. Dim. 7th. Min. 7th. Maj. 7th.



Dim. Oct. Per. Oct. Ex. Oct. Min. 9th. Maj. 9th.



REMARK.—Other intervals might be produced by means of flats or sharps, but they would in most cases be of no practical use in musical composition.

Most pupils will notice that many of the above intervals, so far as the ear is concerned, sound the same, although written different and subject to different progressions. This is termed ambiguity of intervals.

- ~~~~~
- 24th. How might we proceed to create other intervals?  
 25th. Would they be of any practical use?  
 26th. Will you give me an example of the ambiguity of intervals?

27th. How many seconds are there? Name them. How many thirds? Name them. Fourths? Name them. Fifths? Name them. Sixths? Name them. Sevenths? Name them. Eighths? Name them. Ninths? Name them.



It is very important that the pupil should transpose all the above intervals into several different keys. Also commit the different names of the intervals to memory.

28th. What is the interval from E to F? From F to C? From C to B, below? From C to F, below? &c.

29th. What is very important that the pupil should transpose and commit to memory.

---

## LESSON II.

### SUCCESSION OF INTERVALS IN THE DIATONIC AND CHROMATIC SCALES.

The diatonic scale is of two kinds, viz: major and minor. We will first proceed to examine the major scale. Written thus:



From one to two, is a major second; two to three, a major second; three to four, a minor second; four to five, a major second; five to six, a major second; six to seven, a major second; seven to eight, a minor second. In descending, the order of the intervals are the same, viz.:

1st. How many diatonic scales have we?

2d. Of how many sounds does the major diatonic scale consist? How many intervals?

Eight to seven, a minor second; seven to six, a major second; six to five, a major second; five to four, a major second; four to three, a minor second; three to two, a major second; two to one, a major second.

The minor scale differs from the major scale, and is written thus:



From one to two, is a major second; two to three, a minor second; three to four, a major second; four to five, a major second; five to six, a minor second; six to seven, an extended second; seven to eight, a minor second; and the same progression occurs in descending. The distinguishing mark of both scales, is the third; it being major in the major scale, and minor in the minor scale.

Another form in which the minor scale occurs, is written thus:



We will term this last the melodic, or passing minor scale, as some of the sounds are not susceptible of natural harmonies, although all the sounds may be used as

3d. What is the interval from one to two? Two to three? Three to four? Four to five? Five to six? Six to seven? Seven to eight?

4th. How many major seconds have we in the major diatonic scale? How many minor seconds?

5th. What is the interval from one to two, in the minor scale? Two to three? Three to four? Four to five? Five to six? Six to seven? Seven to eight?

6th. How many major seconds? How many minor seconds? How many extended?



from sharp two to three, is a minor second; from three to four, is a minor second; from four to sharp four, is a chromatic interval; from sharp four to five, is a minor second; from five to sharp five, is a chromatic interval; from sharp five to six, is a minor second; from six to sharp six, is a chromatic interval; from sharp six to seven, is a minor second; from seven to eight, is a minor second. In descending, from eight to seven, is a minor second; from seven to flat seven, is a chromatic interval; from flat seven to six, is a minor second; from six to flat six, is a chromatic interval; from flat six to five, is a minor second; from five to flat five, is a chromatic interval; from flat five to four, is a minor second; from four to three, is a minor second; from three to flat three, is a chromatic interval; from flat three to two, is a minor second; from two to flat two, is a chromatic interval; from flat two to one, is a minor second.

Other scales may be formed, but they are generally mere variations of the above; however, the following progression of the minor scale is found in Handel's Overture to Alexander Severus. Also, in Corelli's Sonatas, numbers five and ten.

**Third form of Minor.**



This may be termed a melodic progression.

13th. What is the interval from one to sharp one? from sharp one to two? from two to sharp two? from sharp two to three? from three to four? &c.

14th. In descending, what is the interval from eight to seven? from seven to flat seven? &c.

15th. Will you name the third form of the minor scale?

16th. What authors use this form?

17th. What shall we term this form?

## LESSON III.

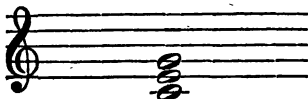
### HARMONY, OR COMBINATION OF SOUNDS.

A UNION of two or more sounds is termed a harmonic combination. When two or more sounds are heard together, and are pleasing to the ear, thus:

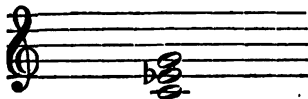


they are termed concords. The most perfect concord is the major or minor third, and perfect fifth, of any given sound.

If the third be major, thus:



the chord is called the major common chord; and if it be minor, thus:



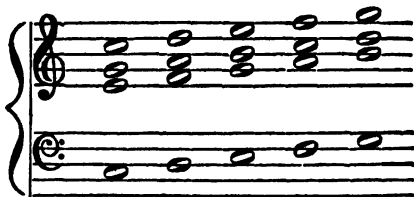
the chord is called the minor common chord. The com-

- 1st. What is a union of two or more sounds called?
- 2d. What intervals constitute the most perfect concord?
- 3d. How can we tell whether the chord be major or minor?

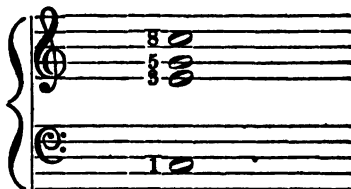
mon chord may be founded on all the different degrees of the diatonic scale, thus:



The common chord is more frequently written thus:



the highest sound being a duplicate of the lowest, in compositions of four parts. A chord is always figured by counting upward from the base, thus:



The E is always considered as the third to C, let it be placed higher or lower on the staff, thus:

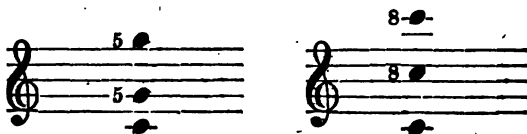


4th. As the common chord consists of but three sounds, how do we procure the fourth in compositions of four parts?

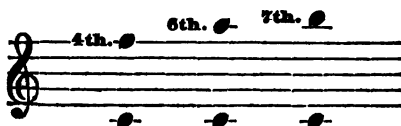
5th. How are the chords figured?



The same may be said of the fifth and octave, thus:



or any other interval, thus:



The common chord of any sound is susceptible of six different positions, thus:



6th. What relation does one interval bear to another?  
 7th. How many positions is the common chord susceptible of?

The last three positions are usually termed dispersed harmonies, and are used perhaps more frequently than the first three. The pupil should be required to write out the above exercise on each degree of the scale, and figure it also, and transpose it into several different keys. It is recommended once for all, that the pupil write exercises on every new chord which is given him, something like the following:

only more extensively. If pages are written, it will be no waste of time.

The figuring of the common chord is abbreviated by one or more of the above figures, but generally it is not figured at all. Thus:

8th. What term is given to the last three?

9th. What exercise is the pupil recommended to transpose?

10th. Will you name the chord and position of the first chord in the above exercise? Second chord? Third chord? Fourth chord? Fifth chord? Sixth chord? &c.

11th. What is the pupil requested to write?

12th. What benefit will the pupil receive by writing out these exercises?

13th. What is the abbreviation of the figuring of the common chord?



## LESSON IV.

## INVERSION OF CHORDS.

A CHORD is said to be inverted when the base changes.  
Thus:

| Direct. | 1st Inversion. | 2d Inversion. |
|---------|----------------|---------------|
|         |                |               |

It will be perceived that the three upper parts remain stationary, in the inversion, while the base changes; but it does not follow that it should always be so, as the pupil will perceive hereafter. Each of the inversions is capable of six different positions. Thus:

**First Inversion.**

1st. When is a chord said to be inverted?

• Second Inversion. Thus:



In the figuring of the different inversions, we always count up from the real base, not from the fundamental base.

These inversions may be formed on every degree of the scale, and the pupil is recommended to write them out.

 Write exercises on the above.

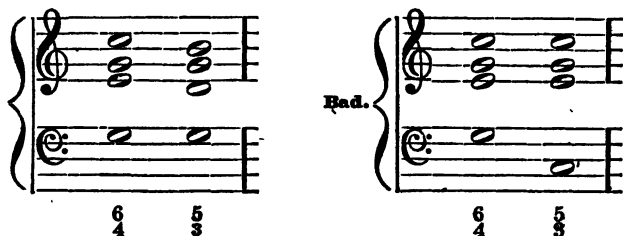
It will readily be perceived by the pupil that all the above inverted chords are nothing more in reality than the common chord of C. C being the fundamental, or tonic, of each of the inversions; to prove which, the pupil will take C as one, and by counting up he will find the same combination of figures which were used in figuring the common chord, viz: 1, 3, 5, 8. All the different positions of the first inversion are usually figured 6, the other

~~~~~  
2d. Which part changes in the inversions? Which remains stationary?

3d. How many different inversions is the common chord susceptible of? How many different positions to each inversion?

NOTE.—Question the pupils on the exercises he writes, as at Lesson 3d, Question 10. Also, require them to name the position and inversions of each chord.

figures being understood. The second inversion is figured $\frac{6}{4}$. Although the chord of the $\frac{6}{4}$ is not exactly a discord, yet the ear demands that the common chord of the letter on which the base is written, should be heard after it. Thus:



REMARK.—When the pupil cannot find the original or fundamental base of an inverted chord, it will be necessary for him to figure it out in full; which process will enable him to tell at once the position and inversion. The pupil is here recommended to write out the different inversions and positions on each degree of the diatonic scale, and to transpose the same into all the different keys.

4th. What is the fundamental note of G, if we consider it as the second inversion?

5th. What is the fundamental note of E, if we consider it the first inversion?

6th. What figure is usually prefixed to the first inversion of any letter, to the second inversion?

7th. How can you find the fundamental base of any inversion?

8th. What is the pupil recommended to do?

LESSON V.

ON MOTIONS AND FAULTY PROGRESSIONS.

THERE are three different motions, viz: 1st. Similar Motion, thus:



2d. Oblique, thus:



3d. Contrary, thus:



All these motions may be united, thus:



1st. How many different motions have we?

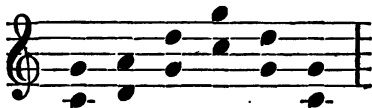
2d. Name them.

3d. Can these motions be united?

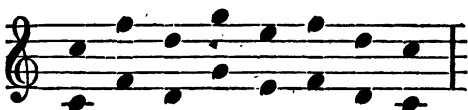
The first and second part form the similar; the first and third part, the oblique; and the first and fourth part, the contrary motion.

REMARK.—The two extreme parts should usually move in the contrary, or oblique motion, to avoid faulty progressions.

One perfect fifth should not follow another, thus:

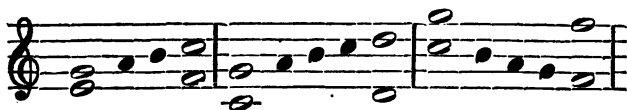


Consecutive octaves should not follow one another, thus:



except in unison passages, or some other peculiar progressions. Musical laws forbid also hidden fifths and octaves; but the ingenious student may easily conceive that this rule is still more vague and uncertain, than those relating to consecutive fifths and octaves. Hidden fifths and octaves take place when two fifths and octaves proceed in similar motion, and when the space between such fifths and octaves, and the proceeding interval on being filled up by the intervening notes of the scale, presents a previous fifth or octave. Thus:

Hidden Fifth. Hidden Octave. Hidden Octave.



All of the above faulty progressions may be avoided, by the contrary or oblique motion.

8th. What is said concerning consecutive octaves?

9th. What other progression does musical laws forbid?

10th. When do hidden fifths and octaves take place?

11th. How can we avoid them?

NOTE.—All of the above rules are subject to many exceptions; and it is solely to the decision of a cultivated ear, and the matured experience on the part of a composer, that we must leave the question of deviation from them. However, the pupil should follow them unconditionally, until, by the study of the best masters, he is enabled to form a correct taste in these matters.

We may here also avert to false relations. The term being applied to the progression of two parts, in which the self same note, after appearing in one part, makes its appearance immediately afterwards in the other, with the alteration of a chromatic sign. Thus:



The cultivated ear alone must be the judge concerning such progressions.

12th. What are the above rules subject to?

13th. What course is the pupil recommended to pursue, concerning the above rules?

14th. What is the rule concerning false relations?

NOTE.—The teacher should write false progressions, and require the pupil to correct them.

LESSON VI.

CHORD OF THE DOMINANT SEVENTH.

If in a combination of sounds there be a dissonance, such a combination is termed a discord, which requires a regular resolution or progression, according to musical laws.

1st. After a dissonance, what does the ear demand?

The chord of the dominant seventh, which is a discord founded on the fifth of the scale, consists of a major third, (see A) perfect fifth, (see B) and minor seventh, (see C) which heard with G is the dissonance; when all



Fig. 3 3 5 7 8

these intervals are written together, as at D, they form the chord of the dominant seventh to C. In the resolution of the chord of the dominant seventh to C, the fundamental note goes to C, as at A, (see example below,) the third ascends to C, as at B, the fifth descends to C, as at E, and the seventh descends to E, as at D.



2d. On what degree of the scale is the dominant seventh founded?

3d. What intervals does the dominant seventh consist of?

4th. Will you analyze the major third? Perfect fifth? Minor seventh?

5th. To what note does the fundamental base resolve? The fifth? The seventh?


* In this exercise, as well as the succeeding ones, the small notes represent the resolution of the chords.

These may be all resolved together, as at E. There are some exceptions to these rules, which we shall have occasion to refer, hereafter. The pupil had better confine himself closely to the above rules for the present. The chord of the dominant seventh is susceptible of six different positions, and as the different positions have the same letters, the resolution is the same. Thus:



The figure 7 is used to abbreviate the figuring of the different positions.

NOTE.—Most theorists term the chord of the dominant seventh the essential seventh, because, of all others, this is used the most, and determines the key in which the music is written if resolved as above.

 Write exercises on the above chords, (as per ex.) and transpose them into all the other keys.

~~~~~

6th. How many different positions has the chord of the dominant seventh.

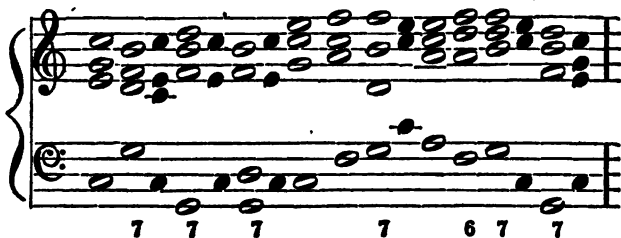
7th. Are the resolutions the same in all the different positions?

8th. What figure is used to abbreviate the figuring of the chord of the dominant seventh?

9th. What other name is frequently applied to the dominant seventh?

10th. What does the chord of the dominant seventh always determine?

*Examples of the dominant seventh; for the pupil to analyze and transpose.*



## LESSON VII.

### CONTINUATION OF THE DOMINANT SEVENTH.

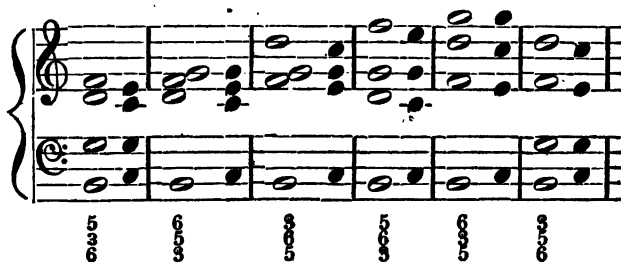
THE chord of the dominant seventh has three different inversions, all of which different inversions have six different positions. The first inversion, with its positions and resolutions, is written and figured thus:



1st. How many different inversions has the chord of the dominant seventh?

2d. How many different positions to each inversion?

3d. What is the abbreviation to the figuring of the first inversion?



$\frac{5}{6}$  is used to abbreviate the figuring of the first inversion. The pupil will readily perceive that with the exception of G, the different parts resolve the same way as in the chord of the seventh direct. The ear does not demand that the fundamental note, which is G, should go to the key note when taken in any other part, excepting the base.

 Transpose into different keys, and write exercises.

NOTE.—The fundamental base should always be heard in some one or other of the parts in all of the different inversions and positions.

4th. Which letter remains stationary in the resolution of the first inversion?

5th. Why does not the G resolve to C, as in the seventh direct?

6th. On which letter is the fundamental base written?

7th. How much above or below the fundamental base, is the real base written?

8th. Which part takes the fundamental base?

9th. On which letter is the real base written?

10th. Which part takes the seventh of the fundamental base, in the first position? In the second? In the third? In the fourth? &c.

NOTE.—The above questions, 6th, 7th, 8th, 9th and 10th, should be repeated to each of the inversions of the dominant seventh.

*Example for the pupil to transpose and ana'lyze, in which the first inversion of the chord of the dominant seventh is introduced.*

6 5   6 5   6 5   6 5   6 5   6 5   6 5

## LESSON VIII.

### CONTINUATION OF THE DOMINANT SEVENTH,

THE second inversion of the chord of the dominant seventh is written, figured and resolved, thus:

3 6 4   4 6 6   6 4 5   3 4 6   4 6 5   6 4 4

The usual abbreviation of the figuring is  $\frac{3}{4}$ .

The pupil will find the fundamental base of the second inversion on the letter, a fourth above or fifth below the real base. Transpose this chord, and write exercises on it.

*Example, in which the second inversion of the dominant seventh is introduced.*



The third and last inversion of the dominant seventh is written, figured and resolved, thus:



1st. Will you name the real and fundamental base in the second inversion of the dominant seventh?

2d. How much below or above the real base, is the fundamental base to be found?

3d. Name the resolutions of each letter?

The figures  $\frac{4}{2}$  are the abbreviation of this last inversion. The pupil will perceive that this chord does not resolve into the common chord direct, but into the first inversion of C.

He will also observe that the real base takes the seventh, which resolves down a minor second, as in example. The fundamental base of the third inversion, will be found on the second above or seventh below the real base.

*Example, in which the last inversion of the dominant seventh is introduced, for the pupil to transpose and analyze.*

A B C D E F G H I J K L

6 6/4 7 6/5 4/3 6

M N O P Q R S T U V W

4/2 6 4/3 6 7

*Imperfect example, for the pupil to figure and correct.*

~~~~~

6th. Into what chord does this inversion resolve?

7th. What figures are used in figuring this chord?

8th. Which part takes the seventh of the fundamental base, and to which letter does it resolve?

9th. How much below or above the real base, is the fundamental base to be found?

Questions like the following should be proposed on the above examples: Name the chord at A. Which position? What intervals does it consist of? What would be the figuring, if figured in full? Is it necessary to figure the common chord of any letter?—Name the chord at B. Its inversion, position, and fundamental base.—Name the chord at C. Its position.—Name the chord at D. Its inversion, position, fundamental base.—Name the chord at E. Its position, resolution, &c.

The pupil should figure each chord of the above in full. Also, the abbreviation of each chord; and name the motions of the different parts.



LESSON IX.

ON DUPLICATION OF SOUNDS.

A **SOUND** is said to be doubled when another part takes the same letter, or sound, an octave above, thus:



Some sounds cannot be doubled without creating bad progressions. In the common chord, the fundamental note and the fifth should be doubled in preference to the

- 1st. When is a sound said to be doubled?
- 2d. What is said respecting the doubling of some sounds?

third, although to preserve a smooth flow of a melody, or create some particular effect, the third may be doubled; especially if not employed as a sensible or leading note, to effect a resolution into the tonic; in such a case, it should not be doubled, as it would create consecutive octaves. Doubling of dissonances should also be avoided, as it would lead to the same faults as mentioned above. (Viz. consecutive octaves.) In scores of many parts, the doubling of both dissonances and thirds are sometimes admissible. Thus:



3d. What sounds should be doubled in preference to the third?

4th. Will you name some exceptions to this rule?

5th. Why should not dissonances be doubled?

6th. When is it allowable to double dissonances and other sounds of a chord?

LESSON X.

OMISSIONS OF SOUNDS.

Sounds, which form an essential feature of a chord, should not be left out. Next to the fundamental note of the chord, the third is the most important; as without it, the chord would sound meagre and naked. For this reason, it should never* be left out in a common chord, unless it is where the key or mode may have been sufficiently determined by a preceding chord; in which case it may be omitted; thus:



but even then it sounds rather thin, especially if the chord is long sustained. In the chord of the seventh and its inversions, the seven must not be omitted. On the contrary, either the fifth or third, or both, may be omitted; but more frequently the fifth. Thus:



1st. What sounds are usually most important in a chord?

2d. When may the third be omitted?

3d. In the chord of the seventh and its inversions, what sound should never be omitted?

4th. What sounds may be omitted, and to which would you give the preference?

* See exceptions to this in the chord of the seventh.

5th omitted. 3d omitted. Both 3d & 5th omitted.



The omission of any sound in the chord of the dominant seventh takes place usually in compositions of two or three parts; but in compositions of four or more parts, sounds are frequently left out to preserve a flowing melody, or to avoid bad progressions.

5th. Why are sounds frequently omitted?

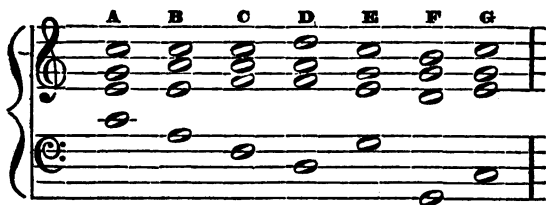
LESSON XI.

ON THE AFFINITY OF CHORDS.

THE above term designates that kind of similarity which occurs in chords, according to which they have one or more notes in common with each other. An affinity of chords is in most cases desirable, to some extent, in musical composition, as the harmony is more pleasing to the ear. Example of the affinity of chords, thus:

1st. When is it said that chords bear an affinity for each other?

2d. Why is it desirable to have one or more notes in common?



At A, B, C and D, we have an affinity of two notes in each chord; at E, we have no sound in common with the preceding chord, and of course it bears no affinity to it; at F and G, we have one note in common which is not bad. Write exercises on the affinity of chords.

3d. How many notes in common have we at examples A, B, C and D?

4th. What affinity does the chord at E bear to the preceding chord? &c.

LESSON XII.

ON THE PREPARATION OF DISCORDS.

A DISCORD is said to be prepared when it has been heard in a preceding chord. Thus:



Here the 7 is first heard as a concord,—it afterwards becomes the seventh; hence it is said to be prepared.

The preparations of discords, are not, in the present state of the art, considered so important as they once were, especially the dominant seventh. There are other discords, however, which are hardly tolerable, if not prepared; as we shall have occasion to refer to them hereafter, we will not notice them for the present. Write exercises, and prepare the seventh.

REMARK.—It is only by careful and diligent study of the compositions of the great masters, such as Handel's Messiah, Bach's Fugues, Mozart's Requiem, and Haydn's Creation,—that we shall gain a just knowledge and conception, of where and when a chord is good without preparation.

1st. When is a discord said to be prepared?

2d. Will you prepare the dominant seventh to C? to D? &c.

3d. What is said respecting the preparation of discords?

4th. What works is it desirable that the pupil should study in order to form correct ideas, of when and where dissonances are admissible, without preparation?

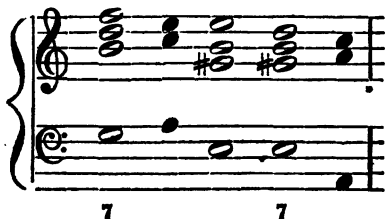
LESSON XIII.*

ON THE DIFFERENT RESOLUTIONS OF THE DOMINANT SEVENTH.

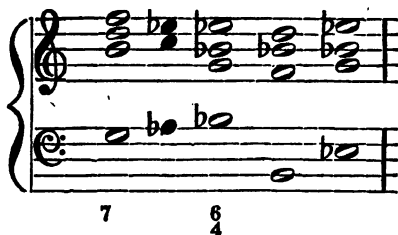
In our treatment of the dominant seventh, hitherto, we have confined ourselves to what is termed the severe style. We will now look at it for a few moments, in the

* This lesson may be omitted until the last.

free style in which it may be resolved, in a totally different manner. In the first examples which we shall lay before the student, the chord of the dominant seventh resolves into the common chord of A minor, thus:



The second example, thus:



resolves into the subdominant of Eb. The third example, thus:

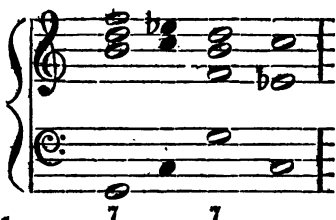
1st. In what style have we hitherto studied the dominant seventh?

2d. What other style may it be written in?

3d. Into what chord does the first example resolve? The second? The third?

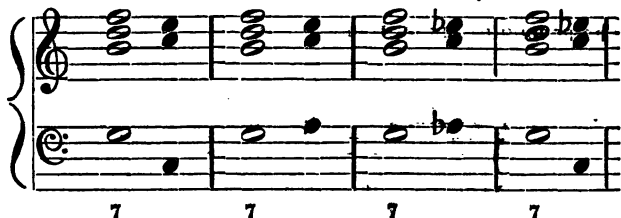
4th. Where does the fundamental base resolve in the first example? In the second? In the third?

5th. How much does the seventh descend in the first example? In the second? In the third?



resolves into the common chord of C minor. This last resolution we shall have occasion to refer to hereafter in the harmonies of the minor mode.

Here are all the different ways of resolving the dominant seventh, both in the severe and free style:



The last three resolutions are susceptible of all the different inversions and positions which the first has, although some of them are not so agreeable to the ear as others, and for that reason, until the pupil becomes somewhat advanced in the science, should be introduced very sparingly.*

6th. How many different ways may the dominant seventh be resolved?

7th. How many different inversions and positions have the above chords?

* Ignorant persons are very apt to fancy that a piece of music is very scientific, when a number of accidentals are introduced and sudden transitions takes place. This however is not always the case, as to every chord we may add, if we please, dissonances and accidentals in abundance, and still it will be all unmeaning noise. To be sure, when transitions takes place and are introduced rightly, it serves to guard against monotony. The same may be said of dissonances.

Any number of the inversions of the seventh, may be taken one after another without resolving them individually, thus:



the resolution being suspended through several chords. All of the different positions may be taken to the above chords before the resolution takes place, making in all twenty-four chords; but it is not in good taste to suspend the resolution too long, as there is danger of its becoming painful to the ear.

8th. Can one inversion or position of the seventh be taken after another, before resolving the same?

9th. Will you write an example in the key of G?

LESSON XIV.

SECONDARY CHORDS OF THE SEVENTH, FOUNDED ON DIFFERENT SOUNDS OF THE MAJOR SCALE AND PRINCIPAL CHORDS.

THE chord of the seventh may be founded on each degree of the scale, thus:



The 7 denotes a minor seventh, and 7 a major seventh. Excepting the dominant seventh, all the other chords of the seventh are termed secondary chords, as they occur less frequently than the dominant. These secondary chords of the seventh are susceptible of all the different inversions and positions.* (See examples below.)

The first, second and third inversions of the seventh, founded on the tonic of the scale, are written and resolved thus:



1st. What name is given to those sevenths founded on other degrees of the scale, besides the dominant.

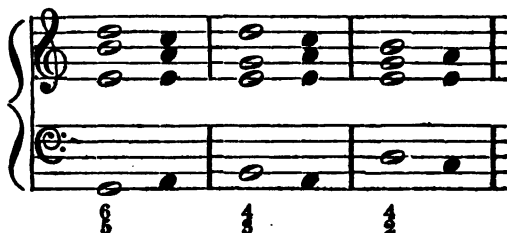
2d. Are the secondary chords of the seventh susceptible of the different inversions and positions.

* The different positions are left for the pupil to write out, as it is supposed that he is fully competent to do so, if he has studied the preceding lesson as directed.

The inversions of the seventh, founded on the second degree of the scale, are written and resolved thus:



The seventh, founded on the mediant of the scale, is written and resolved thus:



The seventh, founded on the sub-dominant, is written, figured, and resolved thus:

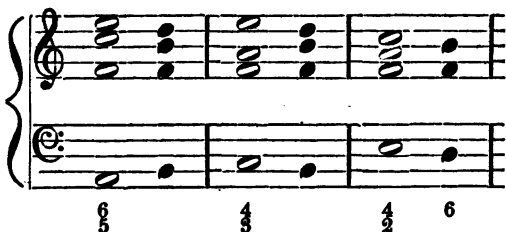


3d. Of what intervals does the seventh, founded on the tonic, consist?

4th. Name the resolution of each note.

5th. Of what intervals does the seventh, founded on the second of the scale, consist?

6th. Of what intervals does the seventh, founded on the third, consist? On the fourth? On the fifth? The sixth? The seventh?



The seventh, founded upon the sub-median, is figured and resolved thus:



The seventh, founded on the sensible or leading note of the scale, is figured and resolved* thus:



7th. How much above the fundamental base, are the secondary chords resolved?

* This resolves perhaps more frequently into the tonic harmony than to the mediant, as in example; but the chord is then considered as belonging to the chord of the ninth. (See Lesson 18.)

The above examples, with the different positions and inversions, should be transposed and written out in all the different keys. By doing this, the student will be enabled to discern the resolution of every chord of the seventh, founded on the different degrees of the major scales. He will also notice that in the different resolutions, the different chords of the seventh resolve into the note a fourth above or a fifth below the fundamental base.

There are some chords which occur more frequently than others; and from this fact, they are termed principal chords, viz: first, the common chord of the tonic; second, the common chord of the sub-dominant; third, the common chord of the dominant; fourth, the chord of the dominant seventh. The others are called secondary chords. With the exception of the dominant seventh, all the above sevenths are much more agreeable to the ear when prepared, especially the seventh, founded on the tonic and subdominant.

8th. What chords occur most frequently, and what are they termed?

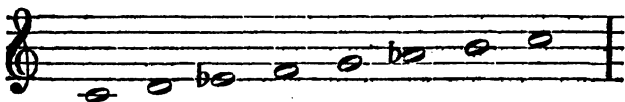
9th. What are the other chords termed?

LESSON XV.

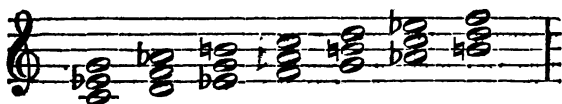
CHORDS FOUNDED ON DIFFERENT DEGREES OF THE MINOR SCALE.

THE student is referred to Lesson Second, for the different forms or progressions of the minor scale. The only

form of the minor scale in which all the sounds are susceptible of natural harmonies, is written thus:

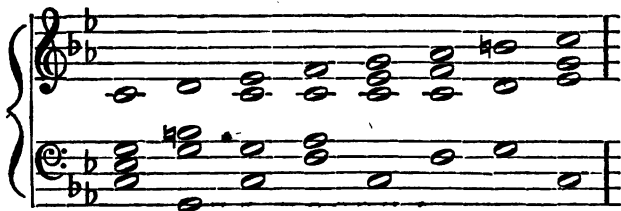


both in ascending and descending. In the example, thus:



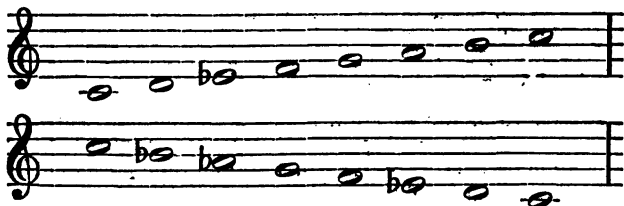
we have all the common chords inherent in the minor mode, which are, first, two minor common chords on the tonic and subdominant; second, two major common chords on the dominant and submediant; third, two diminished common chords on the second and seventh of the scale, and an extended common chord on the mediant.

Example of the Minor Scale supported by the Common Chords.



- 1st. Will you name the intervals of the minor scale?
- 2d. Will you name the common chords inherent in the minor mode?
- 3d. What term is applied to the second form of the minor scale?

The author is aware that in this country the minor scale is more frequently written thus:



but if the scale is to be harmonized, we would ask what harmony is to be assigned to A⁴.* The above may be used as a melodic progression, as we have stated in Lesson Second; but treating it harmonically, the case is different.

- ~~~~~
- 4th. Will you name the order of the intervals?
5th. Why is it not good?

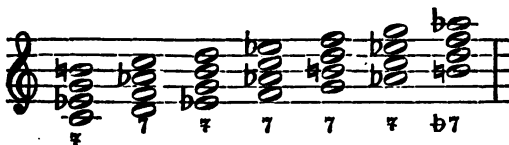
LESSON XVI.

CHORDS OF THE SEVENTH FOUNDED ON DIFFERENT DEGREES OF THE MINOR SCALE.

By adding a seventh to every concord which occurs in the minor scale, we obtain the following chords of the seventh:

- ~~~~~
- 1st. How many chords of the seventh have we attached to the minor scale?

* We are aware that some persons would assign the common chord of F, but no cultivated ear would tolerate it. The diminished seventh also, might be used, but we could not call it a natural harmony.



The chord of the seventh, founded on the first and third degrees of the scale, we shall treat as suspensions, or anticipations, (See Lesson 19,) and the chord founded on the seventh of the scale, we shall have occasion to refer to hereafter, (See Lesson 17,) when we come to treat of the chord of the diminished seventh. Consequently, there remain but four chords of the seventh to be treated of, viz.: first, the chord of the seventh, on the second degree; second, the chord of the seventh, on the fourth degree; third, the chord of the seventh, on the fifth degree; and, fourth, the chord of the seventh, on the sixth degree of the scale.

The chord of the seventh, founded on the second degree, with its inversions, is figured and resolved thus:*

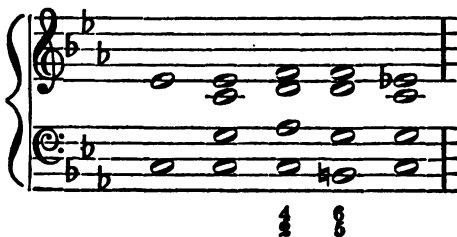


2d. Will you name them?

3d. What ones shall we treat of hereafter?

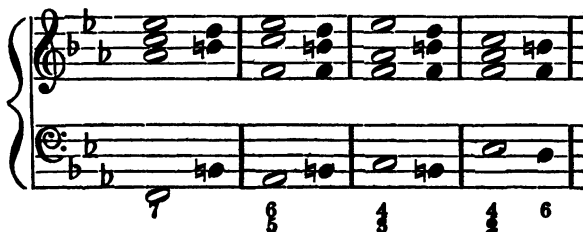
4th. Will you name the resolution of the seventh, on the second degree? On the fourth? On the dominant? On the sixth?

* Often used thus as a suspension.





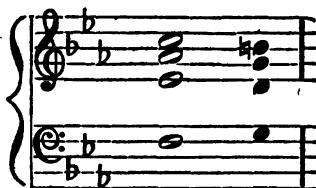
The seventh, founded on the fourth degree of the scale, with its inversions, is figured and resolved* thus:



The seventh, founded on the dominant, is resolved in the same manner as in the major scale, with the exception

5th. A sharp or flat, placed under a figure, has reference to what?

* Sometimes it resolves thus :



of the seventh descending a major instead of a minor second, thus:



The seventh, founded on the sixth degree of the scale, is often treated as a suspension. (See Lesson 19.) As a fundamental chord, it stands thus:



With the exception of the dominant seventh, all the above chords of the seventh are better prepared. The pupil should write exercises and prepare the above chords of the seventh. He should also write out the different positions and transpose them.

NOTE.—Many of the above chords, especially the inversions, are very seldom used, as they sound harsh and disagreeable to the ear, if not introduced with great judgment and care.

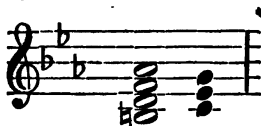
6th. Why are the above chords better prepared, than otherwise?

* A sharp, flat, or natural, placed under a figure has reference to the third from the real base.

LESSON XVII.

CHORD OF THE DIMINISHED* SEVENTH.

THE chord of the diminished seventh is usually founded on the seventh degree of the minor scale, thus:



and consists of a minor third, diminished fifth, and diminished seventh, or three minor thirds. The chord of the diminished seventh is susceptible of three different inversions, thus:†

1st. On what degree of the scale is the diminished seventh usually written?

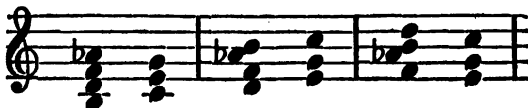
2d. Of what intervals does it consist?

3d. To what letter does the real base resolve the third of the chord? The fifth? &c.

4th. How many inversions has the chord of the diminished seventh?

* This chord arises from the first inversion of the minor ninth, the fundamental note being left out; and as it fills a very important part in musical composition, it was thought best to treat of it separately.

† This chord is sometimes resolved into the major common chord of C. Thus:





-Also, six different positions to each inversion, which the pupil should write out. The diminished seventh is frequently resolved into the dominant seventh before its final resolution, thus:



As a minor third and extended second are perfectly equal, so far as relates to sound,* we shall find that if we set out from any note whatsoever, (in the chord of the diminished seventh,) and consider the extreme second as a minor third, there will again arise a chord of

5th. How many positions to each inversion?

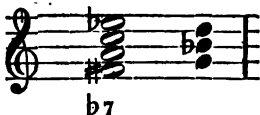
6th. What is the difference between a minor third and an extended second?

7th. How do we procure new harmonies with the diminished seventh?

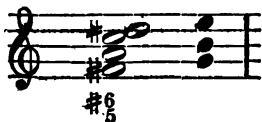
8th. Name them with their resolutions.

* There is a slight difference between the two, but it is not necessary to notice the distinction here.

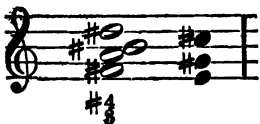
the diminished seventh, founded on a different fundamental harmony whose resolution is totally different, thus:



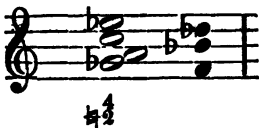
sounds like the first inversion of the diminished seventh, belonging to the tonic of E minor, which, if written out, would appear and resolve thus:



again, it sounds like the second inversion of the chord of the diminished seventh, belonging to C# minor, thus:



and, lastly, like the third inversion of the chord of the diminished seventh, belonging to Bb minor, thus:



The changes which can be made by the above chords of the diminished seventh, presents a rich and varied store to the composer, and should be studied by the pupil

with great care and attention, and also transposed into the different keys.*

The pupil will take notice that in the resolution of the diminished seventh, the fundamental base with its third, ascends a minor second, while the seventh descends a minor second, and the fifth a major second.

NOTE.—The chord of the diminished seventh is resolved many different ways. (For examples, see Haydn's Introduction to the Creation, and some of Beethoven's Symphonies.)

Example, in which the diminished seventh resolves both into the major and minor common chord.

The musical notation shows a sequence of chords on a grand staff (treble and bass clefs). The chords are represented by groups of notes on the staff. Below the staff, the chords are labeled with figured bass notation: $\sharp 6$, 6, 7, $\sharp 4$, 6, $\sharp 6$, 6, 7. A wavy line is drawn below the figured bass notation.

9th. Name the letters which constitute the chord of the diminished seventh to A minor; to E minor, &c.

* We shall have occasion to refer to this chord again, when we come to study modulation.

LESSON XVIII.

CHORD OF THE NINTH.

THE chord of the ninth, with the seventh added, may be written on every degree of the major scale,* thus:



There are two species of ninths, viz.: major and minor ninths, thus:



1st. On which degrees of the scale may the ninth be written?

2d. What is the difference between the major and minor ninth, and how are they figured?

* The pupil will take notice, that the ninth resolves down a major or minor second, as per example.

In the minor mode, the ninth is not used on every degree of the scale, but only on the dominant and second degree, thus:



Ninths may be inverted, but if we except the ninth founded on the dominant, inversions seldom take place; and when done, great care and judgment are necessary.

The pupil should write out the different inversions and positions of the ninth, founded on the dominant, and transpose them into different keys.

NOTE.—Sometimes the fundamental note is left out; when this takes place, it requires considerable judgment to enable one to know whether it is intended for a chord of the seventh or ninth. By referring to the resolution, however, the pupil will be enabled to decide. (See examples below.)



3d. Will you write out the inversions of the ninth?

4th. Will you name the notes that constitute the ninth, founded on the dominant to E \flat ? &c.

5th. What note is frequently omitted in the chord of the ninth?

6th. How will you be able to decide whether it is the chord of the ninth or seventh?

* This progression sometimes occurs.

NOTE.—Sometimes the fundamental note is left out, (as has been stated above,) in the chord of the ninth; when this is done, there remains a chord of the seventh, which resembles the fundamental chord, (of a seventh,) situated on the third above, but differs from it in treatment. The ninth resolves thus:



The seventh, thus:

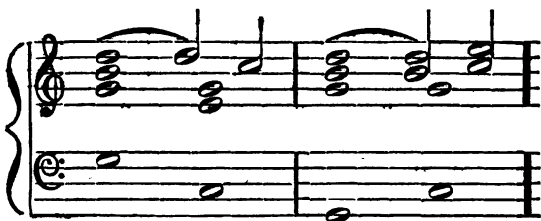


The chord of the ninth is a species of suspension, and could with some propriety be classed as such, if its resolution was not fixed by musical laws.

LESSON XIX.

SUSPENSIONS.

A NOTE is said to be suspended, when, instead of going at once to the chord which comes after, it remains, and afterward resolves itself to its original destination, thus:



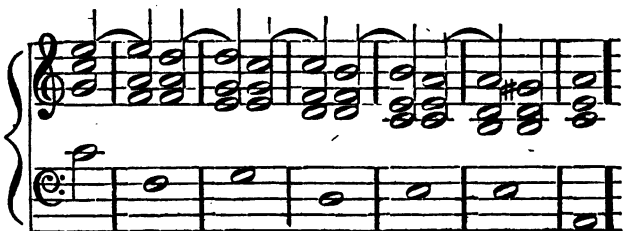
Suspensions may take place on every degree of the scale, and any number of notes may be suspended, thus:



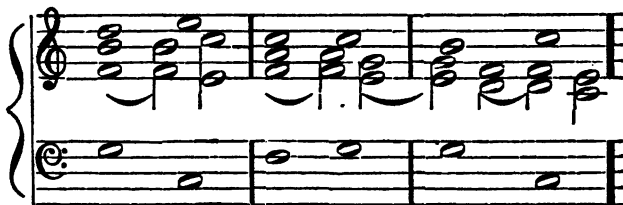
- 1st. What constitutes a suspension?
- 2d. Can more than one note be suspended?
- 3d. Will you give an example where one note is suspended? Two? Three? &c.

but they should usually be prepared, especially when the major seventh occurs.

Suspensions open a wide field of study to the pupil, and he should write many exercises on them, something like the following. Thus:



The pupil will perceive that in the above examples the suspended note occurs in the upper part. Here is an example where suspensions occur in the intermediate parts. Thus:



Suspensions are usually employed when the chords follow one another in such a manner that the suspension may be left out at pleasure. Thus.

Suspended.

Not suspended.



Examples of suspensions in the minor mode. Thus



LESSON XX.

ANTICIPATIONS, SYNCOPATIONS, AND PASSING NOTES.

THE term anticipation is used when notes belonging to a certain harmony, are struck to an antecedent one. Thus:



The pupil will take notice, that anticipations take place in either of the different parts, singly or together. The above exercise is frequently termed syncopations.

Passing notes are such as fill up the space from one essential note to another; they usually occur on the unaccented part of the measure.* Thus:



1st. What does the term anticipation signify?

2d. Will you point out the anticipations in the above examples?

3d. Can anticipations occur in more than one part at a time?

4th. On what part of the measure do passing notes usually occur?

* When notes occur on the accented parts of the measure, which do not belong to the harmony, they are usually *appoggiaturas*. (See next Lesson.)

The marks thus, x denotes the passing notes in the above example. Passing notes may occur in the base, thus:



Passing notes may occur as accidentals, thus:



Both the chromatic and diatonic scales may be played in a series of passing notes, but care must be taken that the first and last notes agree with the fundamental chord. Thus:



5th. Give an example where they take place in the base.

By a little study and attention the pupil will be enabled to discern passing notes without any difficulty, and as they perform an important part in music, it is necessary to bestow some pains in the study of them.

6th. Name some of the passing notes in the above example where accidentals are employed.

7th. What is the rule respecting passing notes, when employed in running the scale?

LESSON XXI.

APPOGGIATURAS AND ARPEGGIOS, OR BROKEN CHORDS.

APPOGGIATURAS are a species of suspension, with this distinction: they are not subject to preparation like a suspension, and they usually fall on the accented parts of the measure.

Appoggiaturas are of two kinds, thus :



1st. What is the difference between an appoggiatura and suspension?

The appoggiaturas at A are played very short, and the dash across the stem is used to denote the fact.*

At B the appoggiaturas are fully equal to the principal note which comes after them. Played thus:



The passing appoggiatura may be situated at any distance from the principal note, thus:



but generally the next degree above or below the principal note, as per examples A and B.

The pupil will take notice that the appoggiaturas may be written with either large or small notes; generally in large notes, especially when not used as a passing appoggiatura.

Appoggiaturas borrow their time usually from the note coming after.

Appoggiaturas may be played or sung in all the different parts, let the chord be a dissonance or concord, thus,



2d. From which note does the appoggiatura borrow its time?

* When the appoggiaturas are played short, they are termed passing appoggiaturas.



Appoggiaturas may take place in the base, thus,



One will usually be enabled to distinguish the difference between the suspensions, appoggiaturas and sevenths, by their resolutions, preparations, &c.

Arpeggio Chords.

Arpeggios take place when the chords are broken or varied thus:



- 3d. In which parts may the appoggiaturas take place?
 4th. How will you be enabled to distinguish the appoggiatura from the suspension?

The above example is nothing more than the common chord of C written as an arpeggio. Chords played as arpeggios are seldom passing notes, although they may occur thus:



There are two passing notes in the above example, viz. B and F#.

Example of Arpeggio Chords.



5th. Can arpeggios be played as passing notes?

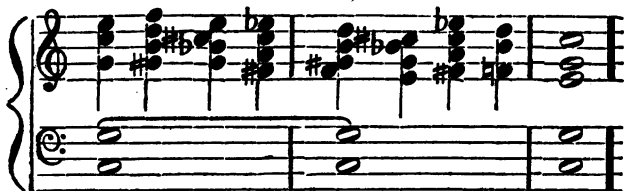
6th. What are the passing notes in the above example?

The example at A is the common chord of C, and the example at B is the dominant seventh to C, broken into arpeggios.

LESSON XXII.

FUNDAMENTAL OR CONTINUED BASES AND MELODIC MOVEMENT.

THE tonic sound with its dominant, either together or single, is capable of supporting any chord, however strange it may appear, more especially if connected with the key or tonic. Thus,



REMARK. In playing fundamental bases, care should be taken that the upper parts should form a complete harmony, with or without the pedal notes.

A melodic movement, or succession of sounds, especially the principal melody, should be such as the ear will readily conceive and understand.

- 1st. What sounds of the scale may be played as continued bases?
- 2d. What is said respecting the upper parts where continued bases are used?
- 3d. What should be the leading trait of a melody?

Some of the intervals, or skips, which should be avoided as much as possible in melodic progressions, especially in vocal compositions, are the extended 2d, the diminished 3d, the diminished and extended 4th, the extended 5th, the extended 6th, the major 7th, and the extended and diminished octave. The above rules however do not always hold good, especially when a new and striking effect is to be produced.

Example from Mozart's "Cosi fan tutti."



Accidentals may be used in melodic progressions, in order to impart to the different intervals a degree of softness and delicacy. Thus,

Example from Romberg.



Accidental alterations may make their appearance in skips of greater distance, but care must be taken not to introduce notes belonging to another key of remote relationship with the one on which the melody is founded—thus,



4th. What intervals should be avoided as much as possible, in melodic movements?

5th. What effect do accidentals have in melodic movements?

At B, the note G \flat belongs to a key of very distant affinity to C, and hence is bad. At A, the note F \sharp belongs to a key of the nearest relationship to C, and is therefore good.

As has been remarked before, good taste, knowledge and judgment are the essential requisites to distinguish between what is good and what is bad; but care must be taken not to trust too much to them, till they are formed aright by the study of the best masters.

6th. What is said of skips of greater distance than chromatic intervals and minor 2ds?

7th. Why is example at B bad?

8th. Why is example at A good? &c.

LESSON XXIII.

MUSICAL RHYTHM.

MUSICAL compositions are divided into periods, sections and phrases—thus,

Example from Mozart's "Il Don Giovanni."



Although phrases should usually consist of an even number of measures, yet still we frequently meet with pieces which possess a peculiar charm in consequence of a departure from this rule.

Chorus from Mozart's opera "L'enlèvement du sérail."



In the composition of psalm tunes, the musical phrases should usually agree with one another. A pause or hold is frequently written at the end of a phrase, to show that the rhythm should be extended to agree with the preceding phrase.* We must again repeat what has been said before in reference to other points of the science, that a good natural taste and a study of the great masters, are essentially requisite to enable one to discern when and where the rhythm of a piece of music is good and when bad. Enough it is hoped has been said to show the importance of a good rhythmical arrangement of a piece of music.

1st. What terms are used to denote the rhythm of music?

2d. How many phrases have we in the above period? How many sections?

3d. Should phrases consist of an even number of measures?

4th. What character is frequently written to denote a continuation of the rhythm?

5th. To what should we refer, to be enabled to decide how long to continue the time when a hold occurs.

* Sometimes a hold is introduced even when a section agrees with the preceding; but it is seldom in good taste, and it hardly ever leaves the ear satisfied.

LESSON XXIV.

OF THE ARRANGEMENT OF THE DIFFERENT PARTS IN THE VOCAL SCORE. ALSO, A FEW HINTS ON COMPOSITION.*

In compositions of four parts, viz. for two female and two male voices, the Soprano takes the upper part or sound, the Alto the next highest, the Tenor the next, and the Base the lowest. The Base and Soprano are termed the extreme parts, and the Alto and Tenor the middle parts.

The Alto should never go above the Soprano, nor the Tenor above the Alto, or Base above the Tenor; except to preserve a melodic progression, or create some peculiar effect.

ON COMPOSING MUSIC.

It may be thought by some that it is rather preposterous to attempt to give any definite rules respecting the composition of a piece of music, but a few hints to young composers may not be out of place in this work.



1st. Which part takes the highest sound in a vocal score? Which the next highest? The next? &c.

2d. Which two parts are termed the extreme parts?

3d. Which the intermediate parts?

4th. When is it allowable for parts to cross each other?

* See Lesson XXX, On the Voice and Accompanying the same.

In the composition of vocal music, the words in the first place should be thoroughly understood by the composer; after which, it should be his aim to select a key which is in keeping with the sentiment expressed by the words; and as there are natural inherent qualities to every key, it may not be out of place to enumerate a few of them. The key of F was once used almost exclusively by the ancients in preference to others, probably on account of its relationship to nature, as some of the most grand as well as pleasing sounds in the natural world are to be referred to this key and its relative minor D.

- { The key of C is bold, and suited to express war and enterprise.
- { A minor, plaintive.
- { Key of G lively, and suited to compositions of great extent.
- { E minor, soft and tender.
- { D more bold and grand than C, and suited to the most lofty subjects.
- { B minor, mournful, but rather lofty.
- { A, rich and bold.
- { F# minor, plaintive and mournful
- { E, golden and bright, adapted to brilliant subjects.
- { C# minor, rather bewailing—not much used.
- B, rather keen—seldom used.
- { Bb has not fire enough to make it majestic.
- { G minor, melancholy, meek and pensive.
- { Eb, one of the richest and most interesting of all the keys.
- { C minor, rather complaining, though interesting.

~~~~~

5th. In composing music to words, what should be our first study?

6th. Will you name the peculiarities of each key, and give some definition as to when and where they may be used to advantage?

- { A $\flat$ , one of the most lovely, tender and unassuming of all the keys.  
{ F minor, solemn and gloomy.  
D $\flat$ , dark and foreboding.

It is rather difficult to account for the above peculiarities, yet all good musicians are sensible that they do exist.

It is advisable for the young student to write out his ideas before playing them on any instrument.\* Different composers pursue different plans in the composition of music; some write the melody first, others write the harmony at the same time they write the melody. The last way perhaps is the most advisable, although one may write a melody and at the same time have an idea of the fundamental harmony which belongs to each note, and afterwards write it out.

NOTE.—Before commencing the composition of music to any great extent, the student is advised to study the succeeding lessons on Modulation.

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## LESSON XXV.

### AFFINITY OF SCALES OR KEYS.

WHEN the scales or keys have several notes in common with each other, they are said to bear a near affinity to one another.

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\* It is frequently the case that persons have to sit down and drum out their ideas (if we may use the term) on the piano forte, before they can write them on paper. Such persons should not be taken as a pattern by the student.



In the example below, the keys of G and F bear a near affinity to C, because with the exception of one letter they have the same sounds as the key of C. The key of C $\sharp$  on the contrary, has not a single note in common with the key of C $\flat$ , hence they are very remotely related to each other.



As has been before remarked, the keys of F and G bear a near affinity to C, from the fact of their having the same letters with the exception of B $\flat$  and F $\sharp$ . The same may be said of A minor, there being but one altered letter in that scale. The minor scale of the tonic, although it differs in several letters from the major scale, must still be considered as bearing a relationship with C, as it has the same dominant harmony, together with the same sensible or leading note. The keys of E and D minor bear a relationship, as in their signature they have but one altered note, and are the relative minors to G and F major. The keys of D and B $\flat$  major, and B and G minor, are more remote, and may be termed second affini-

1st. When is one scale said to bear a near affinity to another?

2d. Will you name some keys which bear a near affinity to each other?

3d. Some which are remotely related to each other?

4th. Name all the keys which bear a near affinity to C. Second affinity. Third, &c.

ties. We might go still farther, and create third and fourth affinities, by using the keys of A, E major, and other keys.

Here is a general tabular view of the keys nearest related to the key of C.

|                 |          |                 |
|-----------------|----------|-----------------|
| <u>A minor.</u> |          | <u>C minor.</u> |
| <u>G major.</u> | <b>C</b> | <u>F major.</u> |
| <u>E minor.</u> |          | <u>D minor.</u> |

## LESSON XXVI.

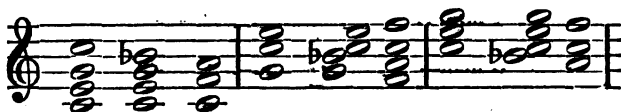
### ON PROGRESSIVE MODULATION.

THE word Modulation is generally understood to mean the abandonment of one key for another, although this does not always take place when a modulation occurs, as modulations are of two kinds, viz. 1st. when no accidentals are introduced; and 2d. when accidentals are introduced. When the first takes place, it is termed modulation within the key; and as we have treated of the progression of chords more or less, (and this kind of modulation is nothing more than certain harmonies within the key,) in our preceding lessons, it will not be necessary for us to study this kind of modulation here.

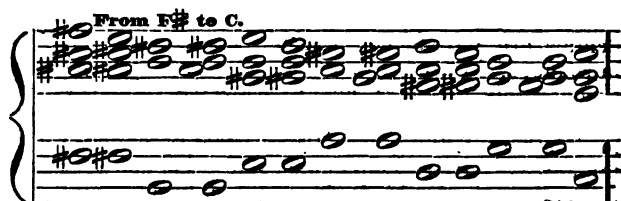
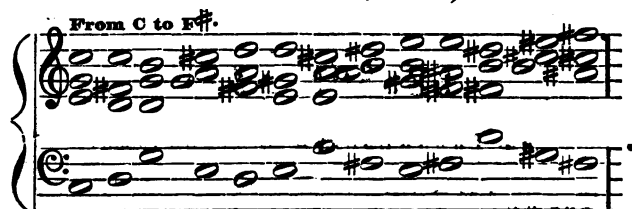
When accidentals are introduced, the modulation is termed a deviating modulation, as we necessarily pass into another key or scale. Modulations are usually in-

- ~~~~~
- 1st. What do you understand by the word Modulation?
  - 2d. When are we said to pass from one key to another?

roduced with the dominant seventh. For example, if we wish to modulate from the key of C to the key of F, we take the dominant seventh to F, the letters of which are C, E, G and B $\flat$ , and the resolution is to the tonic of F, thus—



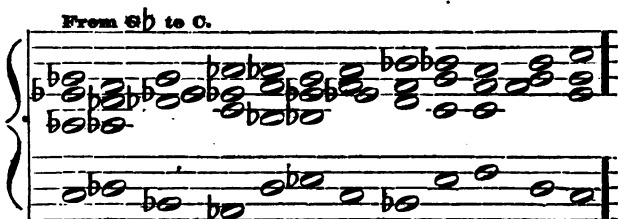
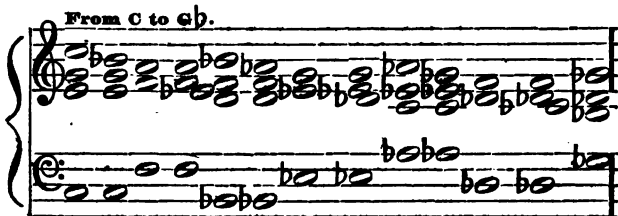
Here are a series of modulations from the key of C to F $\sharp$  and back again, passing through all the intermediate keys by the chord of the dominant seventh, thus—



3d. What chord is most frequently used in modulation?

4th. Will you name each modulation that takes place in the above examples?

In the next example, we modulate from the key of C to G $\flat$  and back again, passing through all the intermediate keys, thus—



The above examples we will term progressive modulations, from the fact, that, in modulating from one key to a more remote one, we pass through all the intermediate keys, without omitting any. The pupil will take notice, that either of the inversions or positions of the dominant 7th may be taken in modulating from one key to another. In the next lesson we shall treat of a different kind, and will term it abrupt modulation, from the fact that we modulate to keys remote from the one we first start from, without passing through the intermediate keys. The pupil is recommended to write examples introducing the above modulations.

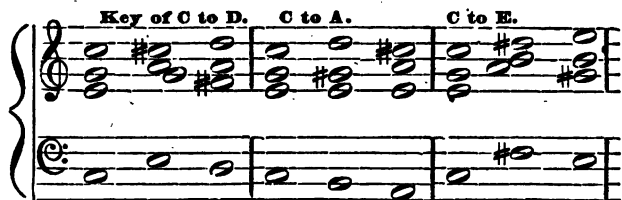
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5th. Will you define the term abrupt modulation?

## LESSON XXVII.

## ABRUPT MODULATION.

WHEN modulation (as has been stated before) takes place from one key to other keys which do not bear a near affinity to it, it is termed abrupt modulation. We can pass by a single chord to the most remote keys. Below will be found examples in which we pass from the key of C to the more remote keys, by the chord of the dominant seventh.



- 1st. What does abrupt modulation signify?
- 2d. Give an example.
- 3d. By what chord does abrupt modulation take place?



Although in the above modulations we have confined ourselves to the chord of the dominant 7th, yet it does not follow that this chord must always be used. Other chords may be introduced to effect modulations from one key to another, (as will be shown hereafter,) still the preference must be given to the dominant 7th, as it is the most decisive to the ear. Many of the above modulations sound rather abrupt to the ear, but by playing some intermediate notes in the melody, more especially chromatic progressions, the ear is prepared for the change.



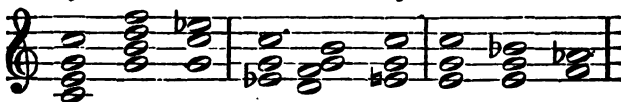
4th. Can other chords besides the dominant 7th be used in abrupt modulation?

5th. How can the above modulation be rendered more smooth and pleasing to the ear?

The student will notice that the above modulations (where chromatics are introduced) sound quite smooth and pleasing to the ear, compared with the preceding ones, where the dominant 7th is taken abruptly without any preparation.

Another way of introducing abrupt modulation in such a manner so as not to sound harsh to the ear, is to take the minor common chord of any letter after its major, or vice versa. Thus,

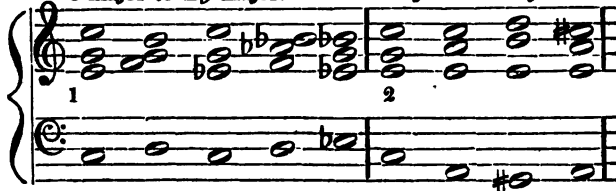
C major to C minor. C minor to C major. C to F minor.



After having modulated into any minor key, we can of course modulate to its relative major, without its sounding harsh to the ear. The following examples will serve to illustrate more fully what we mean. Thus,

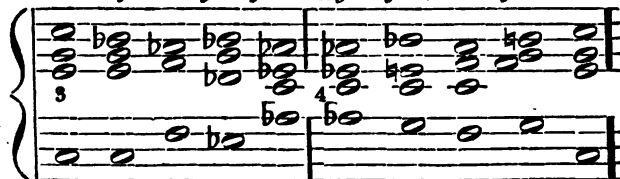
C major to E♭ major.

C major to A major.



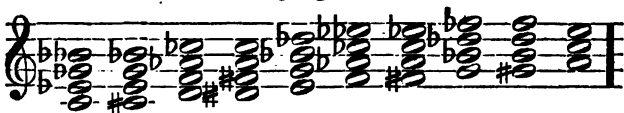
C major to A♭ major.

A♭ major to C major.

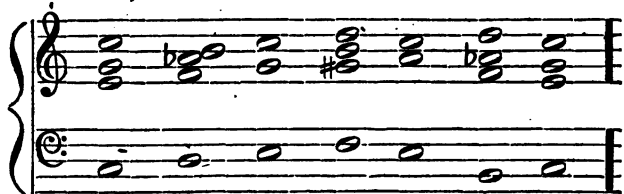


In example No. 1, we first take the common chord of C, then its dominant harmony, then the common chord of C minor, then the dominant harmony of its relative major E $\flat$ , to which it resolves. In example No. 2, we first have the chord of C major, then A minor, then its dominant seventh resolved to A major. In example No. 3, we first take the common chord of C major, then the dominant to F minor, then the dominant harmony to its relative major A $\flat$ , to which it is resolved. In example No. 4, we first have the common chord of A $\flat$  major, then the dominant seventh to F major, to which it is resolved, then by progressive modulation we arrive at C major. All of the above modulations are sufficiently progressive, as not to sound harsh, yet still they may be much softened down by intermediate notes.

Interesting modulations frequently occur in which the diminished seventh takes a prominent part. The chord of the diminished seventh may be taken on every degree of the chromatic scale, one after another, and the ear will be satisfied with the progression. Thus,



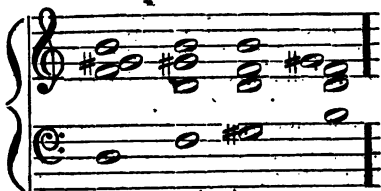
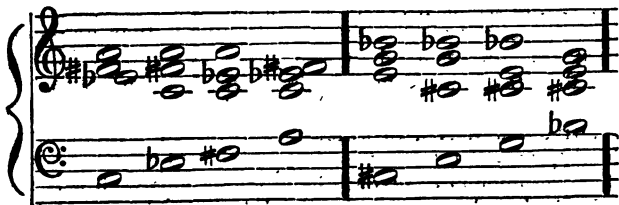
The above series of diminished sevenths are generally termed *enharmonic chords*; and they may be written after any other chord at pleasure, without offending the ear. Thus,



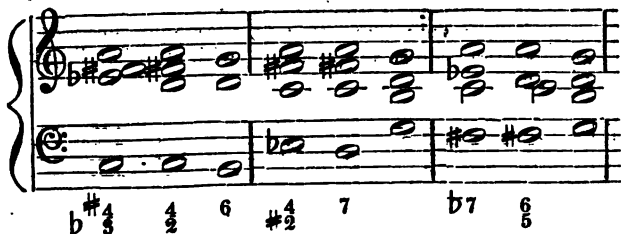
6th. Name the chords by which the modulation takes place at example 1; at example 2; 3, &c.



There are in reality but three enharmonic chords, or in other words but three combinations of sounds with their inversions which differ from one another. Thus,



If we lower any one of the notes (that form the above chords) a minor second or chromatic interval, we procure a dominant seventh, or inversion in quite a foreign key. Thus,



7th. What name is given to a series of diminished sevenths?

8th. Name some of the modulations which take place by lowering any note of this chord either a chromatic interval or minor second.

First system of musical notation. The upper staff contains chords and single notes, while the lower staff contains single notes. Below the staves are the following figures:  $b \#6$ ,  $\frac{4}{3}$ ,  $b7$ ,  $\frac{6}{8}$ ,  $b \#6$ ,  $\frac{4}{3}$ .

Second system of musical notation. The upper staff contains chords and single notes, while the lower staff contains single notes. Below the staves are the following figures:  $b \#4$ ,  $\frac{4}{2}$ ,  $6$ ,  $\#4$ ,  $\frac{4}{2}$ ,  $7$ ,  $\#4$ ,  $\frac{4}{2}$ ,  $6$ .

Third system of musical notation. The upper staff contains chords and single notes, while the lower staff contains single notes. Below the staves are the following figures:  $\#4$ ,  $\frac{4}{2}$ ,  $7$ ,  $\#7$ ,  $\frac{6}{8}$ ,  $\#6$ ,  $\frac{4}{3}$ .

Fourth system of musical notation. The upper staff contains chords and single notes, while the lower staff contains single notes. Below the staves are the following figures:  $b \#4$ ,  $\frac{4}{3}$ ,  $8$ ,  $\#4$ ,  $\frac{4}{2}$ ,  $6$ ,  $b7$ ,  $7$ .

In the next lesson we shall treat of the different changes which can be made by altering the accidental, and not changing the sounds. In the mean time, the pupil should write exercises and introduce the above modulations—also transpose them.

## LESSON XXVIII.

### CONTINUATION OF MODULATION, AND CADENCES.

CHANGES like the following are frequently made by the best masters, thus,



may be made by an enharmonic change to stand thus:



which, although it *sounds* the same as the preceding chord, yet still is essentially different, as it is now the first inversion of the diminished seventh to G, and of course resolves into that key. (Perhaps it will be well to remind the pupil that the diminished seventh may resolve either into the major or minor common chord, as per example.)

Another change which may be made, stands as the second inversion of the diminished seventh to  $C^\sharp$  major or minor, thus,



or finally, as the third inversion of the diminished seventh to  $B^b$  major or minor, thus:



The student will bear in mind, that by forming the above chords on the different degrees of the chromatic and diatonic scales, and making the changes which are spoken of above, an almost infinite variety of modulations may take place.

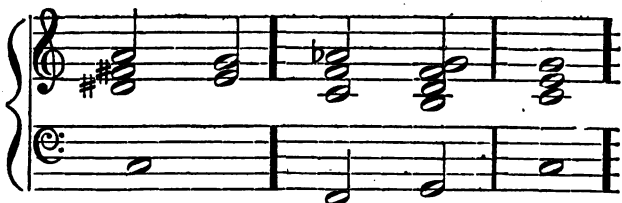
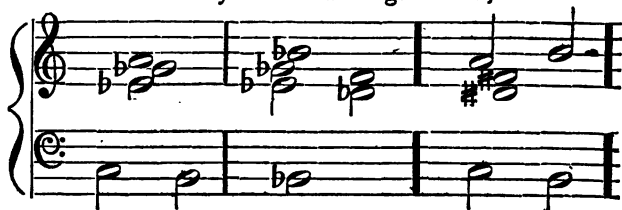
Transpose ~~and~~ write out the above exercises on the different degrees of the chromatic and diatonic scales.

Modulations by the enharmonic chord and extended sixth are also frequently made. Thus,

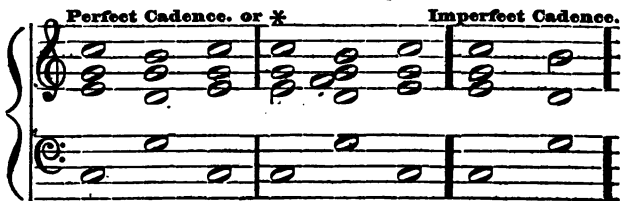


\* This chord is suspended to avoid consecutive fifths, and the pupil will do well to bear in mind that false progressions may frequently be avoided, by suspending the resolution of chords.

Various other ways of modulating. Thus,



After a modulation, it is generally necessary that a cadence should take place, as without it the ear would be in some doubt relative to the key. Here are most of the cadences which are used.



7

1st. How many different forms may the chord of the diminished seventh assume, by enharmonic changes?

2d. Mention the chords in the other exercises by which modulations take place.

3d. Name the cadences which are in common use.

4th. When is it necessary to perform cadences?

\* The seventh is usually added to the Perfect Cadence.

**Interrupted Cadence. Deceptive Cadence.**

**Plagal Cadence. Plagal and Perfect Cadence.**

To acquire a correct knowledge of the treatment of cadences requires considerable practice and judgment. Here are some examples where they are introduced after a modulation takes place.

**Avoided Cadence.**

Write exercises and transpose the above cadences.

## LESSON XXIX.

## MODULATIONS FROM THE MAJOR TO THE MINOR KEYS,\* AND GENERAL PLAN OF MODULATION IN COMPOSING MUSIC.

In modulating from the major to the minor keys, the dominant seventh, as heretofore, again takes an active part. From what has been said in our last lessons, the pupil will find little difficulty in understanding the modulations which we shall now explain. Here are a few examples, in which we modulate from major to minor keys. Thus,

C to A minor.      C to E minor.      C to D minor.

1      2      3

#6 4 8      6 5      6 5 #      b7 6

C major to C minor.

4

4 3      6      6 5      6 4      7

\* We have already had some examples in modulating from the major to the minor keys, but not sufficiently extensive.

The pupil will notice that the diminished seventh is made use of in one of the above modulations, viz. in example 3.

If a perfect cadence were to be written to the first three examples, the modulations would be more decisive to the ear.

**REMARK.**—The modulations in the last two lessons may all (which are in the major key,) be changed to the minor key, by resolving them into the minor common chord instead of the major.

The above modulations should be transposed in all the keys.

## GENERAL PLAN OF MODULATION.

In every musical composition, more especially in psalm tunes and other short pieces, it is desirable that one key should predominate; that is, the piece should commence and end in the same key, although this is subject to many exceptions, as for instance, we frequently meet with pieces by the best composers which commence in the major and end in its relative minor key, or vice versa.

In single compositions of great extent, to guard against monotony, modulations may frequently take place even to the most distant keys, without changing the signature.

Where a composition consists of several movements, a change of signature may perhaps be desirable, yet still one key should predominate, as in Masses, Sonatas, Concertos, &c. Thus we say, Beethoven's Mass in C, Hummel's Mass in B $\flat$ , &c.\* It is generally desirable that

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1st. Name the above modulations.

2d. How can we change the modulations in the preceding lessons into the minor key.

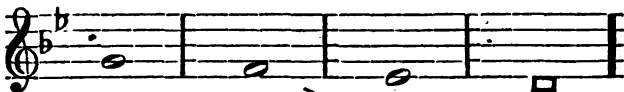
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\* Many of Mozart's Overtures are written in the same key in which he terminates the whole opera respectively.



the tonic of a piece should be decided at the commencement; yet there are many compositions from the best masters, which do not announce the key at the commencement, and the ear is left in doubt sometime relative to the tonic.

*Example from Overture to Haydn's Seasons, in G minor.*

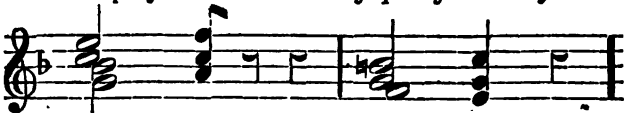


*From Beethoven's Symphony in C minor.*



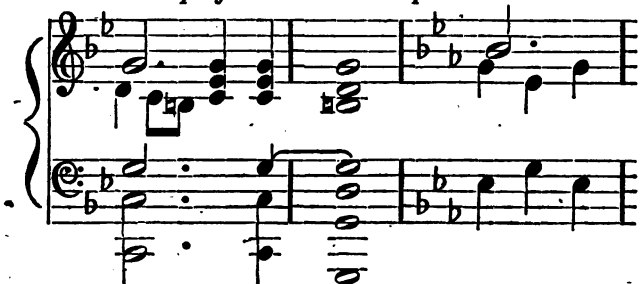
A piece of music may even commence with a chord quite foreign to the principal key.

*Example from Beethoven's Symphony in C major.*



Perhaps it will be well to remind the pupil that the last few harmonies to a piece of music should be such as will soothe the ear for the close or end of the piece. The perfect cadence is the most decisive for this purpose, more especially if the plagal cadence precedes it. When a composition consists of several movements, an intermediate movement is frequently ended in a different key from its commencement, in order to prepare for a transition in the next movement, thus:

***Example from Mozart's Requiem Mass.***



As has been remarked before, after the ear has been fully impressed with the principal tonic, modulations may take place into other keys; but abrupt modulations should be introduced with discretion and judgment, as they fail in their effect if resorted to too often. It is impossible however to lay down any certain rules respecting when a modulation should take place, and the judicious artist alone will be enabled to judge when and where a modulation is in good taste.

### CLOSING REMARKS ON MODULATION.

The limits of this work will not admit of our lengthening out our remarks farther on the subject of modulation. It is hoped that enough has been said to enable the pupil to proceed in the study of good classical composition, and by that means he will be enabled to distinguish between good and bad transitions from one key to another. Volumes might be filled on the subject of modulation, which would be interesting to all true lovers of the art. It opens a wide field to the pupil, and should be pursued with close study and application.

## LESSON XXX.

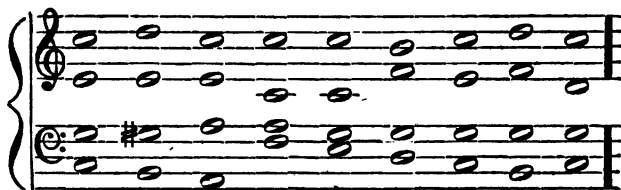
ON COMPOSING FOR THE HUMAN VOICE, AND  
ARRANGING ACCOMPANIMENTS FOR THE  
SAME.

THE human voice is usually divided into four different varieties, viz. the Soprano, Alto, Tenor and Base. The scale thus:

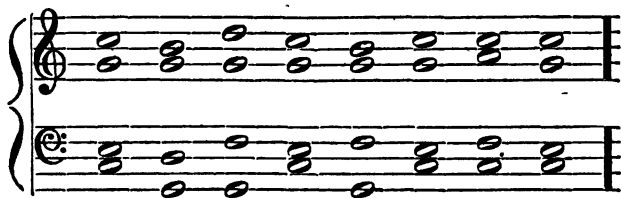


will serve to show about the compass of the different varieties, although there are some voices that will sing higher or lower than what is laid down in the above scale, more especially if highly cultivated. In choruses and other compositions where many voices are required, it is not best to transgress the compass which is assigned to each voice in the above scale, especially if the notes are to be long sustained, or if rapid pronunciation is required.

The middle tones of the voice are the richest, and should usually have the preference in melodies, simple airs and choruses. In pieces for three or more voices, (and this rule will apply to instruments,) the parts should move in equal proportion to each other, thus:



Not so good thus,



as the Alto is too near the Soprano and the Tenor too near the Base to sound well.

**REMARK.**—If the individual parts of the score received more attention so far as relates to the performance, taken in a dynamical point of view, the effect would undoubtedly be much improved in most performances which take place in this country. How often do we hear one part predominate so much as to even drown the other parts entirely, and thus destroy the composer's intended object.

In the composition of a score where many voices are required on each part, ornaments and quick passages; &c. should not be employed, but left for songs, duetts, trios, quartetts, &c. where a more elaborate development of the several parts are permitted.

To create as much variety as possible, it is well not to employ all the vocal parts together, although this rule is subject to many exceptions; as for instance, all the

voices may be employed together, after which a solo, duett, trio or quartett may be introduced with good effect. When a new subject is taken up, especially if it is bold and spirited, it may be introduced to advantage if preceded by some rests.

It is frequently the case that a solo is accompanied by a chorus of several voices, (see Beethoven's Mass in C,) and the effect is fine, if the chorus is sung as it should be, in a soft and subdued tone.

Care should be taken that the accent of the music agrees with that of the poetry. How often do we hear the best of poetry destroyed by bad accent.

In music which partakes of the character of the fugue, care should be taken not to mix up the words helter skelter, but each voice should lead off in such a manner as to give a regular appearance to the words as well as the music.

The accompaniment should be at all times subordinate to the voice, it being intended for a prop to sustain and foundation to build upon. Care should be taken not to let the accompaniment drown the voice, particularly where the full orchestra is employed. Good effects to be sure are often produced by the brilliant subjects which are sometimes allotted to the orchestra, but this liberty is so often abused in the present day, that the student should be careful not to catch the disease.

How often do we see in the fashionable songs of the day, arranged for the piano-forte, in which a brilliant air or perhaps even waltz is introduced in the accompaniment, while the voice is sunk to the mere level of a continued base to which it recites the words.

The Base being the next important to the melody, should be as smooth and unencumbered as possible; the insertion of passing notes will serve to make it flowing and melodious. The rhythmical construction of a base is also susceptible of a great degree of development; a

degree of regularity is often produced which is extremely pleasing to the ear, by good rhythmical arrangement. As much melody should be given to the intermediate parts as the harmony will permit. The study of some of Bach's compositions will tend to improve the student in this important requisite.

The limits of this work will not allow of our dwelling longer on this part of our subject. A study of the classical works of the great masters is essentially requisite to perfect one.

A

# SHORT TREATISE

ON

## PLAYING THE ORGAN OR PIANO-FORTE

BY FIGURES,

AS USED IN WRITING PSALM TUNES AND OTHER CHURCH  
MUSIC, WHICH IS COMMON IN THIS COUNTRY.\*

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## LESSON I.

### COMMON CHORD.

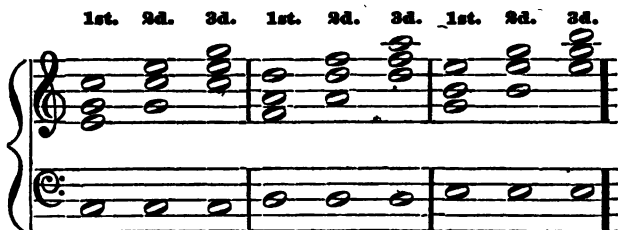
IN playing church music, the pupil should look to the two extreme parts, viz. the Base and Soprano, and the figures which are usually written underneath the Base. The other two parts are termed the intermediate parts, (Alto and Tenor) from the fact that they are seldom played below the Base or above the Soprano.

All four parts are played, and sometimes other notes are added to fill up the harmony. The Base is usually played with the left hand, and the Tenor, Alto and Soprano with the right, the two intermediate parts being frequently played an octave above where written.

Any letter with its third, fifth, and usually eighth, is termed a common chord, and it is generally played in three different positions, thus:

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\* If the pupil has been over the preceding part of this work, of course he will only have to read these few lines over to understand them. A person should be a good musician to be enabled to play by figures correctly.

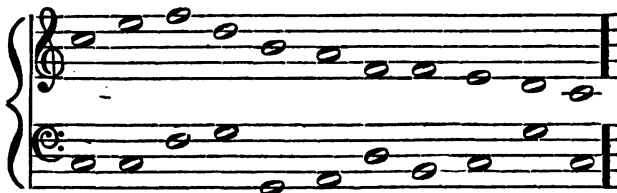


although there are three other positions, as has been shown in Lesson III on Musical Composition; but as the common chord of any letter is not usually figured, it would be difficult to tell which position it should be played in, without looking to the intermediate parts, if the last three inversions were played.\*

Perhaps it would be well for us here to remark, that all the letters bear the same relationship to C, whether high or low, so far as the figuring is concerned; for examples and illustrations see Lesson III.

Sometimes the common chord is figured; when this is the case, it is usually done to contradict some preceding chord. The figures which are used are  $\frac{8}{6}$  either of which singly or together, represent the common chord and positions.

*Exercise for the pupil to fill out as it should be played; also, name the different positions, &c.*



\* It is to be regretted that the habit of playing by figures is so much in vogue in this country, as many of the chords must necessarily be played rather imperfect, which would not be the case, if the intermediate parts were brought on the two staves with the Base and Soprano.



The pupil should now commence playing simple psalm tunes, leaving out the chords which he does not understand, and confining himself to the common chord. He should also be required to name the different positions of each letter which he plays in the Base.

## LESSON II.

### INVERSIONS OF THE COMMON CHORD.

EVERY common chord is susceptible of two inversions, and to each of the inversions the three different positions may be played, thus.

The musical notation shows two staves, treble and bass, with a brace on the left. The treble staff is labeled '1st inversion.' and the bass staff is labeled '2d inversion.' The notation shows three positions for each inversion, with figures 6, 6, 6 under the first and 6, 4, 4 under the second.

As the pupil will perceive, the figure to the first inversion is 6—to the second, 4. When the figure 6 is written under a chord, we refer back a third and play the common chord, to that letter which is a third below the Base, and this is termed the fundamental base of the chord. In the second inversion, we refer back a fifth and play the common chord to the fifth below.

**REMARK.**—It is hoped that the pupil will not put a wrong construction on what has been said respecting the inversion of the common chord. It is not expected that the fundamental base will be played with the left hand, but the real base which is written; yet still preserving the common chord to the fundamental, viz.  $\frac{8}{3}$ . (See Lesson III on the Elements of Musical Composition.)

*Example for the pupil to fill out and play.*

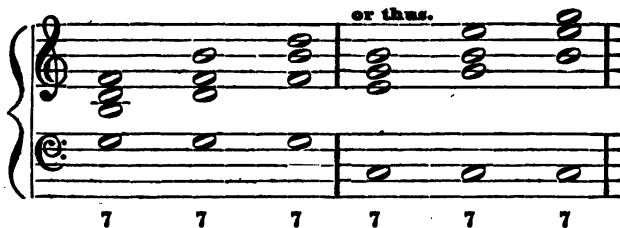


The pupil may now play the same tunes in which he has been practising the common chord, and play the chords of the 6 and  $\frac{6}{4}$  wherever they occur, naming the inversion and position, &c.

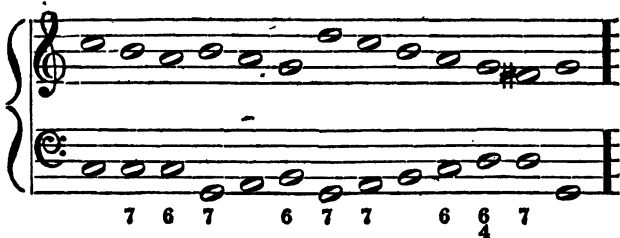
## LESSON III

## CHORD OF THE SEVENTH.

**THE common chord of any letter with the seventh added, counted up from the base, constitutes the chord of the seventh; three positions are usually played, thus:**



*Exercise for the pupil to fill out and play.*



Practice tunes, and play the chord of the seventh wherever it occurs, naming the position, &c.

The chord of the seventh has three inversions, and to each inversion three positions, thus:



*Exercise for the pupil to fill out and play, naming the inversion, position, &c.*

6 5 4 3 6 4 2 4 6 7 4 6 # 4 2 6 4

Practice tunes, and play the inversions of the seventh wherever they occur, naming the inversion, position, &c.

## LESSON IV.

### MISCELLANEOUS CHORDS.

THERE are several other chords besides the above, but it will not be necessary to go so minutely into particulars respecting them, if the pupil will only bear in mind the fact, that they are always figured from the real base. Here are most of the remaining chords which are used in common psalm tunes, written out, thus:

\* A Sharp, Flat or Natural placed under a chord or figure, always has reference to the third from the real base.

The image displays two systems of musical notation for figured bass. Each system consists of a treble staff and a bass staff. The first system shows a sequence of chords with the following figures below the bass staff: 9 7 4, 5 4, 7, and 4 6 5. The second system shows a sequence of chords with the following figures below the bass staff: 7 4, 7 #, # 6 4 5, 4 5, two parallel lines (representing a continued chord), and 9 4. There are also some accidentals (sharps and naturals) placed above the notes in the second system.

There may be a few other combinations of figures used occasionally, but the above are the principal. If other figures do occur, all the pupil will have to do is to count up from the base; and if he then will not be enabled to play the chord right, he had better look to the intermediate parts, when he will be sure to get the right notes. The pupil should seldom double the third of a chord, as it often leads to bad progressions, &c.

\* A Sharp, Flat or Natural placed before a figure has the same effect as though placed before a note.

† Two parallels thus, = signify the chord should be continued.

OF THE  
NATURE AND EMPLOYMENT  
OF THE  
ARTIFICIAL INSTRUMENTS  
OF SOUND.  
MUSICAL INSTRUMENTS.\*

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LESSON I.  
OF MUSICAL INSTRUMENTS IN GENERAL.

THE instruments now in use, of which the composer may avail himself in realizing his musical thoughts, may be divided into *a) stringed instruments, b) wind instruments, and c) instruments of percussion.*

The stringed instruments now in use are: 1) the piano forte, 2) the harp, 3) the guitar, 4) the several instruments of the violin tribe, viz. *a) the violin, b) the tenor (viola), c) the violoncello and double base.*

The wind instruments now in use are: the flute, oboe, clarionet, basset-horn, bassoon, serpent, French horn, trumpet, trombone. The organ, too, may be considered as an instrument composed of several wind instruments.

Instruments of percussion are: the kettle drum and the instruments of a Turkish military band, viz. great drum, triangle, cymbals, &c.

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\* These observations and remarks on the different instruments, from page 105 to page 123, are mostly translated from Frederick Schneider's excellent work on Harmony and Musical Composition.

Compositions for a full band or orchestra, in which the instruments of the violin tribe are joined to the wind instruments (and at times, also, to the instruments of percussion), are generally termed *Orchestra-Music*.

Compositions for wind instruments only, with the occasional addition of instruments of percussion, are usually called (by the Germans) *Harmony-Music*.

Compositions for instruments of the violin tribe only, in which every part is allotted to one performer alone, is called (by the Germans) *Quartette-Music*.

In a full orchestra composition, the principal parts are written for and allotted to the instruments of the violin tribe, because, 1st, of all the orchestral instruments, they enable the player to attain the greatest degree of mechanical execution; 2dly, they yield a tone at once most penetrating and capable of the most varied modifications; 3dly, they possess the advantage of being readily tuned in accordance with other instruments, and the performer may play on them in every key with equal purity; 4thly, the instruments of the violin tribe merely put in motion the arms and hands of the player, and, on this account alone admit of a more active employment than the wind instruments, the players on which are physically incapable of continuing their exertions for as long a time as the performers on bow instruments; 5thly, because the instruments of the violin tribe admit of several notes being sounded at the same time. From all these circumstances it must be obvious, that the violin instruments, of all others, present to the composer the widest scope both for melodic invention and harmonic accompaniment.

The instruments of the violin kind, with reference to their range and employment, represent, as it were, the four classes of the human voice:—

The 1st violin forms the treble;

The 2d " " " counter-tenor;

The tenor (viola) " " tenor;

The double base and violoncello form the base.

The march or progress of the parts of an orchestral score is not so regular and independent as is the case in vocal music; and the harmony, in four parts, upon which

the score is essentially founded, is frequently distributed among a number of very different instruments. Thus, for instance, we often find the second violin proceed in unison, or in the octave, with the first, in order to render a particular melodic figure more prominent. The tenor often acts in the same way, or moves along with the base, in the octave, or even in unison, by way of reinforcing it, while the other notes of the chords are consigned to the wind instruments.

In full orchestral music, the several violin instruments derive additional weight and effect from the circumstance, that the part of every one is consigned to several performers. This the composer ought likewise to bear in mind, and he should take care, in orchestral compositions, to avoid as much as possible intricate figures and passages, which are only fit for solo performances.

In quartett compositions for violin instruments, it is requisite that the conduct and march of the parts of a score should be nearly as regular and strict as in vocal compositions of several parts.

The violin instruments, therefore, form the basis of orchestral compositions, while the choice and number of the wind instruments depend on the will and the particular object of the composer.

The wind instruments are well calculated to impart light and shade to the whole composition. This effect they may produce, 1st, when they are judiciously made to take up the principal melody alternately with the violins, or merely to reinforce the latter by causing one or the other wind instrument to proceed in unison, or in the upper or lower octave, with the stringed instrument carrying the principal melody; 2dly, when, in periods where the stringed instruments have many divisions and active passages, the wind instruments intonate the simple chords in notes of long duration, thus preventing the impression of a full harmony from being lost or interrupted; and lastly, it is not uncommon to employ in entire periods the whole band of the wind instruments exclusively, while the stringed instruments are consigned to silence.



In the choice and employment of the wind instruments, the composer ought to observe a particular degree of judgment and discretion, and he should take especial care, 1st, not to injure his main ideas by too great an accumulation of wind instruments; for, although a great number of instruments will augment the noise, it will not supply the defect of genuine intrinsic vigor of harmony, or the absence of a glowing invention. Several of the symphonies of Haydn and Mozart afford evidence, that the most beautiful effects may be produced with few wind instruments. 2dly, The composer should be cautious to abstain from giving *constant* occupation to the wind instruments he may have selected, as the composition would thereby lose in point of variety; and the players, moreover, should be afforded proper opportunities to rest their lungs, and to acquire new strength.

In compositions for wind instruments exclusively, the instruments may be associated in various ways. The composition may be written for instruments of the same class, viz.: two, three, or four flutes; two, three, or four horns; two, three, or four bassoons; or for wind instruments of different kinds.

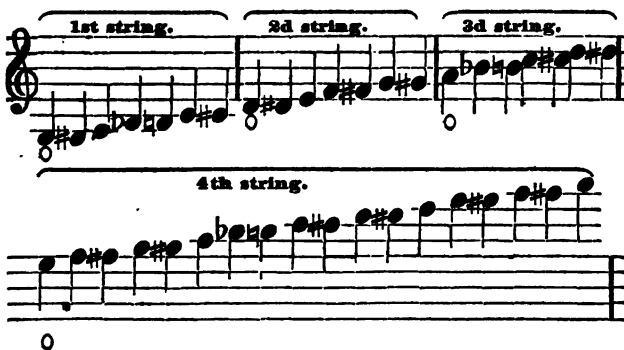
As wind instruments are inferior to stringed instruments in point of mechanical execution, intonation and modulation, it follows that in writing for the former, the composer must restrain himself within narrower bounds. In pieces of this description, the clarionet is best calculated for the principal part, and the oboe and flute are generally employed in reinforcing it.

It is self-evident that the instruments of a powerful sound—trumpets, trombones, together with the instruments of percussion, viz. kettle-drums, cymbals, &c., should only be introduced in scores of a strong cast of parts, and of noisy effect. The abuse to which these instruments are doomed at the present day is notorious. We scarcely can now hear dance-music in any place of public resort, without the din of trumpets and trombones, and the stunning thumps of the great drum.

## LESSON II.

## OF THE USE AND FUNCTIONS OF THE SEVERAL INSTRUMENTS OF THE VIOLIN CLASS.

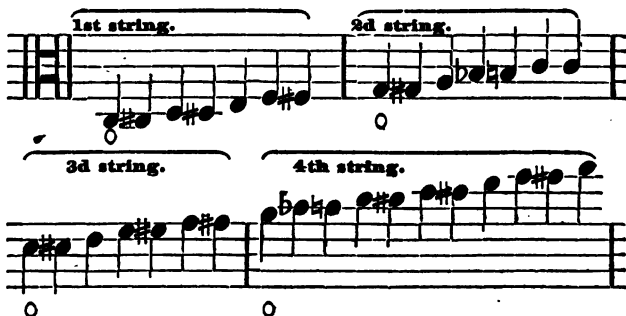
**THE VIOLIN.**—The violin is capable of the greatest vigor, and of the greatest softness and delicacy; it enables the player to elicit every tone with perfect purity, and with the most varied modification as to strength and weakness. Hence the violin is the queen of orchestral music. For orchestral purposes, the composer may find the following extent of the violin scale sufficient, although the solo player has an additional number of upper notes at his command.



The highest notes of the above scale are but seldom to be employed in music for an orchestra; and here, too, the middle region of the instrument is that of which the greatest use should be made, as is altogether the case with the human voice, and every kind of instrument. That

the second violin, speaking generally, ought still less to be allowed to go up to the higher notes, except where it moves along with the first violin, is a matter of course.

**THE TENOR (VIOLA).**—Its compass is as follows:



The notes for this instrument are written with the C clef. It serves to fill up the harmonic voids between the second violin and the base, or, what occurs frequently, moves with the base, violoncello, or bassoon. In the latter case, the tenor is usually an octave higher than the base; but if, by so doing, the tenor were to overtop the instrument carrying the principal melody—which might easily take place in cases where the base goes to the higher notes, or the melody lies low—such impropriety is generally remedied by setting the tenor in unison with the base. The tenor in general moves with good effect when in unison with the violoncello.

**THE VIOLONCELLO.**—Its compass is as follows:





This instrument, so extensive in its range, moves most frequently with the double base, the fundamental base-support of the orchestra; and the notes of the violoncello are an octave higher than those of the double base. At the same time, we meet with frequent instances where the violoncello renders itself conspicuous by special passages of its own; and its charming effect, in such cases, is particularly striking in some of the compositions of Cherubini and Beethoven. As the range of this instrument is so extensive, that it is enabled not only to discharge the functions of a base-support, but to seize also the principal melody, nay, to rise to the height of the violin, it is often the case that the higher notes are written in the counter-tenor, or even the G, or treble clefs. The tenor clef is also met with occasionally. With regard to the use of the G clef, composers vary in practice. There are some who, when they employ the G clef, intend the notes to be played an octave lower, as to real pitch, than what would be their real sound if played on the violin clef.

**THE DOUBLE BASE.**—Its compass is as follows:



The tones on the double base sound severally an octave lower than on the violoncello; hence, rapid passages, without sufficient reinforcement from the latter instrument, become unintelligible.

How admirably does Mozart treat his base parts! how suitably to the character of the instrument! He certainly does not spare them, but energy and clearness are not sacrificed to execution.

It is further to be observed, that sounds are sometimes produced on the violin instruments by forcibly drawing the strings with the fingers, as is done with the harp or guitar. This mode of playing is indicated by the word *pizzicato*; and where the employment of the bow is to be resumed, the term *colt' arco* is used. *Mutes*, or movable dampers, too, are often used with good effect, and the words *con sordini* written over the passage on such occasions, while the words *senza sordini* denote the removal of the mute from the bridge.

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### LESSON III.

#### OF THE USE AND FUNCTIONS OF THE SEVERAL WIND INSTRUMENTS.

THE FLUTE.—Its compass is as follows:



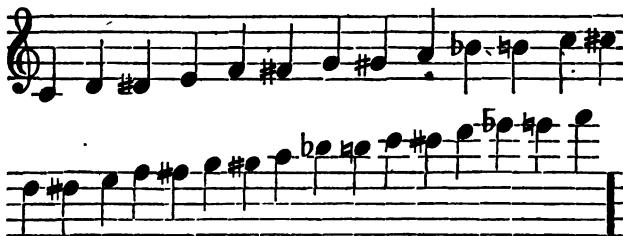


The character of the flute is that of softness, and only the tones of the higher octave are distinctly audible in passages where the rest of the orchestra is powerfully engaged. The middle and lower tones are only available, with good effect, in solo passages, and pieces of a tender character.

The keys of G major, D major, and C major are the most easy to be played in; those of F major, B $\flat$  major, and E $\flat$  major are more difficult; and the most intricate of all, are the keys of E major and B major.

There are also other kinds of flutes, among which the *octave-flute* (*flauto piccolo*, *flauto ottavo*, *flautino*) occurs most frequently in orchestral music. It is altogether an octave higher than the common flute, and has a very piercing shrill sound, on which account it is only calculated for compositions of a noisy character, martial music, &c.

THE OBOE (HAUTBOY).—Its compass is as follows:



The lower C sharp cannot be produced on instruments that have not an express key for that purpose. The tone

of the oboe is piercing, and makes its way through a full orchestra with good effect. The region of the sounds, in which the oboe can be most advantageously employed, is mostly higher than that of the clarionet, when both are acting at the same time. The most easy keys, or scales, on the oboe, are C major, F major, G major, and D major.

**THE CLARIONET.**—Its compass is as follows:



Great as this range is, and beautiful and rich as is the tone by which the clarionet, of all the wind instruments, comes nearest to a good soprano voice, it nevertheless has some imperfections. All its tones, for instance, especially the lower ones, are not quite true; and nothing but a high degree of experience and proficiency in the treatment, is anywise capable of correcting these defects. It is impossible, in the next place, to play on a common clarionet quit in tune in every key. On this account, several kinds of clarionets are employed. Those of most general use in an orchestra, are the C, the B flat, and the A clarionet. Thus, according as the key demands it, is it for the composer to select among these different clarionets that which best answers the purpose.

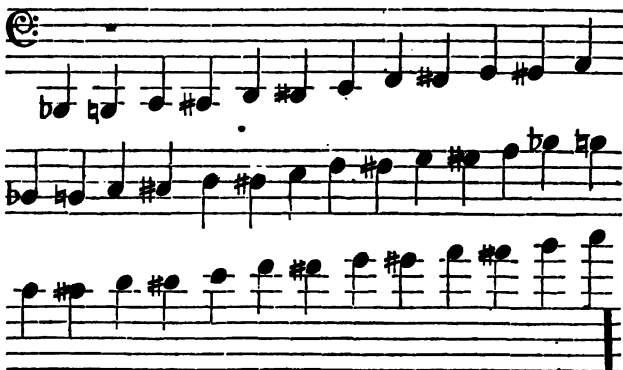
Upon the C clarionet, the following keys, or scales, are the most convenient, viz., C major, G major, F major, A minor, E minor and D minor.

Upon the B $\flat$  clarionet, the keys, or scales—B $\flat$  major, E $\flat$  major, F major, A $\flat$  major, and the kindred minor keys.

Upon the A clarionet, the keys or scales—A major, D major, E major, B major, and the kindred minor keys of these.

By these changes of clarionets, nothing but the fundamental sound of the instrument is changed; the mechanical treatment and the fingering remain unaltered. On this account, the usual practice is to consider the principal key, or scale, of every clarionet, whatever the same may be in reality, as if it were C major; and the composer, in writing the notes for the part, has to pay due regard to this circumstance.

**THE BASSOON.**—Its compass is as follows:

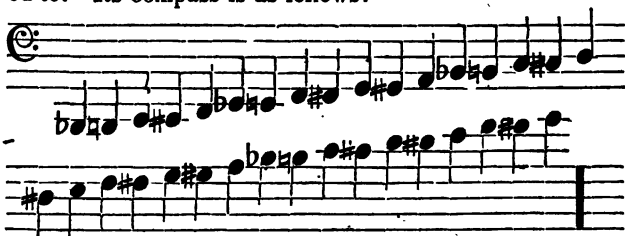


Its treatment is easiest in the keys of C major, F major, B $\flat$  major, G major and D major; but very inconvenient in E major, A major and B major.



The functions of the bassoons in the orchestra, are either to fill up the harmony, or to proceed with the instruments carrying the melody in the octave, or they have solo passages of their own; and they also support and strengthen the parts of the violoncellos and double bases. Their use, therefore, is very diversified, and their advantage in modern music important. The low tones from B flat to D are not calculated for shakes, nor eligible for passages.

**THE SERPENT.**—The serpent is an energetic and powerful base instrument, although very imperfect. But if it were used in orchestras in the way of strengthening the bases, its effect would be admirable. It is, therefore, a matter of regret that this instrument is not more attended to. Its compass is as follows:



sound, especially in the lower octaves, is much duller. The artificial aid of the performer is likewise requisite for the correct intonation of the two notes, *f* and *f* sharp; because the horn has but *one* natural note between *e* and *g* which is too high for *f* and too low for *f* sharp. It is easily to be conceived, that in this manner the services of the horn must be more limited than those of the other wind instruments. In order to make use of the horn in various keys, various kinds of horns are employed; thus, we have horns for low B flat; horns for C, D, E flat, E, F, G and A; and horns for high B flat: and there are, likewise, means of tuning horns into keys situated between the above, as B, C sharp, &c.

Hence it is for the composer to mention at the head of the part what kind of horn he wishes to be used; and in writing the part, he must write it as if the fundamental sound of the horn he has selected were C throughout, however different the sound may be in reality. Although scarcely necessary, we will subjoin the scales of the different horns, both according to their respective notation, and the true sounds of those notes.

Written thus. Real sound.

Corno in B $\flat$  basso. In C.

D. Eb.

F. G.

A, B♭ alto.

The image displays two musical staves, each with a treble and bass clef. The first staff is labeled 'F.' and 'G.' above it. The second staff is labeled 'A,' and 'B♭ alto.' above it. The notation shows various notes and rests, with some notes marked with flats or sharps, indicating different pitches and registers for the instruments.

**NOTE.**—It will here be seen that there are two kinds of B flat horns, differing by an octave. The lower one is called B flat Basso, and the higher one B flat Alto, as mentioned above.

**THE TRUMPET.**—The series of its natural tones is as follows:

The image shows a single musical staff with a treble clef. It contains a series of notes representing the natural tones of a trumpet, starting from a low note and ascending to a higher note, with some notes marked with sharps or flats.

Additional notes may be produced artificially, but their use is dispensed with in the orchestra at least; and scarcely to be wished for, inasmuch as the very circumstance which make it necessary to employ this clear and piercing instrument with certain restrictions, renders its effect the greater

when brought into activity, and as that which it is capable of achieving appears quite sufficient to display its character to advantage.

As is the case with the horns, trumpets of different pitch, according to the key to be played in, are employed in the orchestra. There are A, B flat, C, D, E flat, E, and F trumpets.

*Notation for the Trumpet, with the real sounds subjoined.*

The image displays musical notation for trumpet parts in various keys, arranged in three systems. Each system consists of two staves: the top staff is the trumpet part, and the bottom staff is the sounding pitch. The keys shown are A, B-flat, C, D, E-flat, and E. The notation includes treble clefs, key signatures, and musical notes with stems. The sounding pitch is indicated by the bottom staff, which uses a different key signature than the trumpet part. The notation is as follows:

- System 1:** Trumpet part in A (treble clef, one sharp). Sounding pitch in B-flat (treble clef, two flats).
- System 2:** Trumpet part in B-flat (treble clef, two flats). Sounding pitch in C (treble clef, no sharps or flats).
- System 3:** Trumpet part in C (treble clef, no sharps or flats). Sounding pitch in D (treble clef, two sharps).
- System 4:** Trumpet part in D (treble clef, two sharps). Sounding pitch in E-flat (treble clef, three flats).
- System 5:** Trumpet part in E-flat (treble clef, three flats). Sounding pitch in E (treble clef, one sharp).
- System 6:** Trumpet part in E (treble clef, one sharp). Sounding pitch in F (treble clef, one flat).

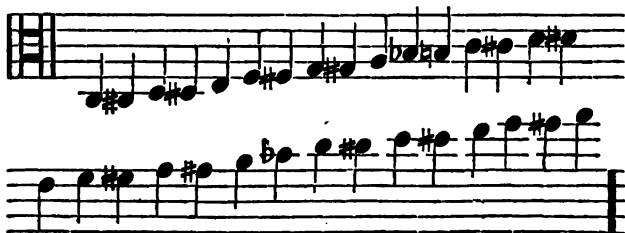


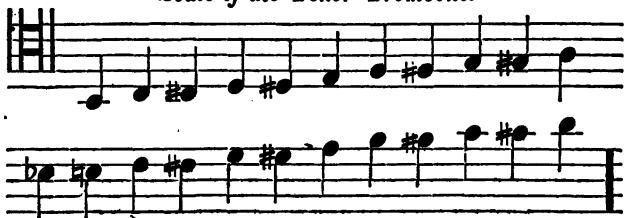
From the above, it will be seen that the notes of the trumpet are an octave higher than those of the horn.

It is not necessary that the horn and trumpet should absolutely be in the key in which the piece is set. The piece, for instance, may be in the key of C major, and yet there may be reasons for employing, at its very outset, trumpets of a different key. This would be the case, if in the progress of the composition there occurred modulations into other keys, in which extraneous keys it might be desired to employ the horns or trumpets in their natural tones. Even one of the horns may be of a different key from the other, and this may also be the case with the trumpets. In compositions in a minor key, in particular, it will be well to have horns and trumpets tuned in different keys.

**THE TROMBONE.**—We generally meet with three kinds of trombones—the alto, tenor and base trombone; either all the three are employed together, or two only, or even but one, in which latter case it is the base trombone. Sometimes four trombones are made use of, a treble or alto trombone being added to the above.

*Scale of the Alto Trombone.*



*Scale of the Tenor Trombone.**Scale of the Base Trombone.\**

The imposing effect of the trombone would lose considerably, if its employment were not placed under the greatest restrictions; its mechanical treatment, also, is subject to many difficulties, and simple pieces alone sound well on this instrument, and produce a good effect. How noble and solemn is, for instance, the execution of a sacred melody on four trombones! how admirable, how entirely conformable to the serious character of the instrument, is the use which Mozart has made of it in the *Magic Flute* and *Il Don Giovanni*. It is really lamentable to see this truly sacred instrument so mercilessly ill-used in modern days.

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\* The base clef is mostly used in this country for all the trombones.

## LESSON IV.

OF THE USE AND FUNCTIONS OF THE SEVERAL  
INSTRUMENTS OF PERCUSSION.

**THE KETTLE DRUM.**—In general, two kettle drums are employed in an orchestra, although there are some rare cases of exception, such as the overture in Winter's opera of *The Interrupted Sacrifice*, in which three kettle drums are made use of. It is for the composer to give special directions in which key each kettle drum is to be tuned. One of them is generally tuned in the key-note of the piece, and the other in its dominant, so that both the kettle drums differ by the interval of a fifth or fourth, as

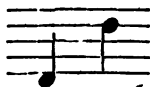


Instances are, however, met with, in which either the key-note of the piece is not assigned to the kettle drums, or where the dominant is wanting, or even both tones. In the aria of *Floristan*, for example, in Beethoven's opera of *Fidelio*, which is in the key of F minor, the kettle drums

stand in A and E flat ; and in the last move-

ment of Beethoven's 8th Sinfonia, in F major, the kettle

drums differ by an octave from each other



**THE GREAT DRUM**, and all instruments of noise, properly belonging to a Turkish band, such as the *Triangle*, *Tambourine*, *Cymbals*, &c., ought only to be introduced in military bands, and in dramatic music of a military character. Their frequent employment in the music of our days is a great abuse, although it cannot be denied that in many a composition they seem to render essential service by their stunning noise.

As these instruments, in reality, do not yield a musical tone, the notes can only serve to indicate the measure and time according to which they are to be struck. The triangle and cymbals usually receive the note C in the G clef, as



The great drum has the note C in the base clef, as



The notes with a downward tail indicate the main stroke, those with the tail upwards denote the more feeble beats with the rod.

Perhaps in concluding our remarks on the different instruments, it will be well to lay before the student a general view of the method in which the instruments generally stand in the score; also their compass and method of employment, although it will be best for the student to look over different compositions which are arranged for the orchestra—such as, Beethoven's and Haydn's symphonies, some of Mozart's overtures, &c. A score for the full orchestra usually stands thus:



Timpani, or kettle drums—should be introduced sparingly.

Trumpets—as accompaniment and solo.

Horns—as accompaniment and solo.

1st, 2d and 3d Trombones—usually form a chord.

Ophicleide, not much used in the orchestra, strengthens the base.

Flute—plays the air.

Oboes—plays sometimes the air and sometimes accompaniment.

Clarionets—sometimes the air and sometimes form an accompaniment.

Bassoon—solo and accompaniment.

Serpent—strengthens the base.

Viola 1mo—the air.

Viola 2do—second.

Viola—tenor and accompaniment.

Violoncello—strengthens the base and solo.

Double Bass—base.

8va alt.

Finally, it may be proper to mention, that in exhibiting the compass of tone of the several musical instruments, we have not had in view such compositions as are intended for the solo playing of virtuosos, but merely the range of those instruments which is made available in a whole orchestra; and, so far, we conceive to have indicated the extreme limits which appeared to answer our object.

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## ON ARRANGING FOR THE BRASS AND CLARINET BANDS.

THE first difficulty which the student will have to overcome, in arranging for military bands of many different instruments, is to know which keys to write in, so that the instruments will accord with one another, as many of the instruments do not stand in the keys which are used; for example, the E $\flat$  Bugle, when it plays C, gives the sound of E $\flat$ ; and the B $\flat$  Bugle gives the sound of B $\flat$ , &c. Hence, if we wish the E $\flat$  Bugle should play in C, we write in A, three sharps.

The Post Horn or Cornopean stands in B $\flat$ , and has usually two crooks, viz., G and A $\flat$ . The Trumpet stands in F, and has crooks for B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , C and G, (see page 113.) For illustrations and scales of the French Horn, see page 116. The Trombones and Ophicleides \* stand in C, and of course they give the correct pitch of C when it is played.

Here is a general view of the order in which the different instruments stand, with about the compass of each instrument and the real sounds; together with the different keys which the different instruments require in order to have them accord.

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\* The B $\flat$  Ophicleide is sometimes used; the music should be written in the same keys which the B $\flat$  Bugle has. See scales on page 126.

## SCORE FOR THE BRASS BAND.

Compass. Real sounds. Key of C. Key of F. Key of B $\flat$ . Key of G.E $\flat$  Bugle, takes  
airE $\flat$  Bugle 1mo,  
the air.E $\flat$  Bugle 2do,  
the accompt.Post Horn 1mo  
or Cornopean, the  
harmony and air.Post Horn 2do,  
accom: and solo.Trumpets 1mo &  
2do, acc: and solo.Horns 1mo & 2d,  
accom: and solo.Alto Trombone,  
accompaniment.Tenor Trombone,  
accom.Base Trombone,  
base.Ophicleides 1mo  
& 2do, base.Drums and Cym-  
bals.

The musical score is arranged in five measures. The instruments and their parts are as follows:

- E $\flat$  Bugle:** Takes the air in the first measure, then plays the main melody in the second, third, fourth, and fifth measures.
- E $\flat$  Bugle 1mo:** Plays the main melody in the second, third, fourth, and fifth measures.
- E $\flat$  Bugle 2do:** Plays the accompaniment in the second, third, fourth, and fifth measures.
- Post Horn 1mo or Cornopean:** Plays the harmony and air in the first measure, then stands in B $\flat$  in the second measure, and plays in A $\flat$  crook, A $\flat$  crook, and B $\flat$  crook in the third, fourth, and fifth measures respectively.
- Post Horn 2do:** Plays the accompaniment and solo in the first measure, then plays in E $\flat$  crook, E $\flat$  or D $\flat$ , D $\flat$  crook, and B $\flat$  or E $\flat$  in the second, third, fourth, and fifth measures respectively.
- Trumpets:** Play the main melody in the second, third, fourth, and fifth measures.
- Horns:** Play the main melody in the second, third, fourth, and fifth measures.
- Alto Trombone:** Plays the accompaniment in the first measure, then plays in E $\flat$  crook, A $\flat$  crook, D $\flat$  crook, and B $\flat$  in the second, third, fourth, and fifth measures respectively.
- Tenor Trombone:** Plays the accompaniment in the first measure, then plays in E $\flat$  crook, A $\flat$  crook, D $\flat$  crook, and B $\flat$  in the second, third, fourth, and fifth measures respectively.
- Base Trombone:** Plays the base in the first measure, then plays in E $\flat$  crook, A $\flat$  crook, D $\flat$  crook, and B $\flat$  in the second, third, fourth, and fifth measures respectively.
- Ophicleides:** Play the base in the first measure, then play in E $\flat$  crook, A $\flat$  crook, D $\flat$  crook, and B $\flat$  in the second, third, fourth, and fifth measures respectively.
- Drums and Cymbals:** Play the rhythm in the first measure, then play the continued roll in the second, third, fourth, and fifth measures.

Marks the rhythm. The continued roll. The short roll.

\* See page 118.

† See page 116.

It is seldom necessary to use any other keys besides the above, as they give sufficient variety; and besides, all the instruments are not in tune in other keys, more especially if the performers have not had much experience as practical musicians. Some of the instruments may go a little higher or lower than what is laid down above; but it is not best to transgress the above limits often, except perhaps in solo playing.

All of the above instruments may be used occasionally in solos, as the composer sees fit (see pages 106, 107, 108). The young student is advised to look over and examine different well-arranged scores, by which process he will be enabled in time to arrange in a tasteful and correct manner, if natural talent is not wanting. It may be necessary to state, that consecutive octaves should not be allowed to take place between the different instruments without it is in unison passages, or some other peculiar progression. The three Trombones should usually form a chord in the full band, and the Ophicleide may be used as a support.

It is very necessary that one should possess a knowledge of the rules of composition, to be enabled to arrange scientifically; also, the theory of each instrument should be well understood, so far as relates to the compass, mechanical execution, &c. which it is susceptible of. A knowledge of these can be gained from the many instruction books which are published all over the union, and which can be had at most of the music stores.

The student is advised to study all the preceding pages on the Employment of Instruments, from page 105, as it cannot but be interesting and useful to all.

## SCORE FOR THE CLARIONET BAND.

|                                | Compass. | Real sound | Key of C.             | Key of G.           | Key of F.             |
|--------------------------------|----------|------------|-----------------------|---------------------|-----------------------|
| <b>E♭ Clarinet.</b>            |          |            |                       |                     |                       |
| <b>E♭ Clarinet 1mo.</b>        |          |            |                       |                     |                       |
| <b>E♭ Clarinet 2do.</b>        |          |            |                       |                     |                       |
| <b>E♭ Clarinet 3d and 4th.</b> |          |            |                       |                     |                       |
| <b>Flute or Piccolo.</b>       |          |            | <b>E♭ Piccolo</b><br> | <b>F Flute</b><br>  | <b>E♭ Piccolo</b><br> |
| <b>Cornet or Post Horn.</b>    |          |            | <b>B♭ crook</b><br>   | <b>B♭ crook</b><br> | <b>A♭ crook</b><br>   |
| <b>Horns.</b>                  |          |            | <b>E♭ crook</b><br>   | <b>B♭ crook</b><br> | <b>A♭ crook</b><br>   |
| <b>Trombones.</b>              |          |            |                       |                     |                       |
| <b>Bassoon 1mo.</b>            |          |            |                       |                     |                       |
| <b>Bassoon 2do.</b>            |          |            |                       |                     |                       |
| <b>Ophicleide or Serpent.</b>  |          |            |                       |                     |                       |

\* See page 116.

There is little to be added to what has been already laid down in the preceding pages. In this last score, we have the clarionets, piccolo, bassoon and serpent. The same remarks which have been made (on page 125,) respecting the E $\flat$  and B $\flat$  bugles, will apply to the E $\flat$  and B $\flat$  clarionets in this. The other clarionets usually serve to play an accompaniment or fill up the harmony. The bassoon and serpent, more especially the last named instrument, usually performs the base, (see pages 115 and 116.) The piccolo generally takes the air, moving an octave above the E $\flat$  clarionet; it is not in good taste to use this instrument too much, on account of its being so high and noisy.

Of the treatment of the other instruments, see preceding pages.



OF

## CHURCH MUSIC.

THE object of church music is to assist in the worship of the Almighty, to fill the mind of the hearer with religious feelings, and to raise his thoughts above all earthly considerations. This can only be effected if the *melody* is simple and of a noble character, scorns all unnecessary, tinselly ornaments, and refrains from everything which merely enables the singers or players to exhibit their mechanical dexterity.

It is here that the powers of *harmony* should be rendered available in their greatest energy, without, however, indulging in artificial modulations, or injuring the purity and clearness of the melody by combinations of too complex a nature, and an accumulation of dissonances without object; for that which is truly great must present itself to the mind in the simplest and clearest form.

Church music occurs in a two-fold form, viz., as *choral music* and as *figurate music*.

In choral-chant, the melody moves in the most simple and easy intervals of tone, without any passing notes which might serve the purpose of ornament, in steps at once slow and solemn, and mostly of equal duration.

As the choral melody is to be sung by the whole congregation,\* the extent of its range ought not to be great; but limited, if possible, within the space of an octave. Care is also to be taken that the air does not ascend too high or drop too low, in order to render its execution practicable to an assembly composed of voices of so different a pitch. The limits we should be inclined to propose, would be  $\bar{d}$  or  $\bar{c}$  for the lowest, and  $\bar{e}$ , or at the utmost  $\bar{f}$ , for the highest notes.

Let the harmonic accompaniment, in sacred tunes of several vocal parts as well as for the organ, be simple, noble and energetic, and in accordance with the character of the poetry. It ought neither to be showy and inclining to parade, lest it turn off the attention from the melody, nor too meagre of interest. Do not seek to surprise the hearer by too frequent a use of dissonances, unusual turns, modulations, and transitions; but be careful, at the same time, not to convert simplicity into monotony, by employing, exclusively, fundamental chords and their first inversions.

It is in *figurate music*, where the congregation does not co-operate, that the *chorus* is of primary importance; and here the composer finds ample scope for displaying the powers and capabilities of harmony in their full extent. It is here that an elaborate harmonic development, such as the fugue displays in the highest perfection, will be in its right place, and may be resorted to with the greatest success. But to produce a work of this description, in which, instead of artificial contrivance constituting its only merit, the inspiration of genius shall, throughout, predominate over the highest efforts of mere art, is the greatest

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\* This is not the case in this country, yet still the remarks will apply to our choirs generally.

problem in musical composition; a problem which, successfully solved, presents the highest masterpiece of which the art is capable.

The vocal solo, which, if ably applied, forms a happy contrast with the energies of the chorus, should not aim at displaying the mechanical dexterity of the singer, which ought to be considered as merely the means of attaining the end proposed. It should breathe the language of that genuine pious feeling which is a stranger to all outward show, and seeks to appear before the Eternal Being in submissive humility. Hence we cannot but condemn, as contrary to the object in view, the arias in several cantatas of no very remote date, in which tasteless and unmeaning divisions, roulades, and other fringe-work distract the attention, and tear and distend the words of the text in the clumsiest manner.

If the student is desirous of practically knowing how the genuine vocal solo for the church ought to be constituted, let him consult some of the arias in Handel's *Messiah*—above all, the admirable soprano song, "I know that my Redeemer liveth;" also the solos in Mozart's *Requiem*, several solos in the masses of Haydn, and in his oratorio, the *Creation*.

Figurate music, with *instrumental accompaniments*, ought only to be resorted to on extraordinary and solemn festivals; while pure vocal music, in combination with the organ, should alone be employed on common occasions. It would also be highly desirable that, in the Protestant Church, music were brought into more intimate union with the divine service, and that the hymns of the congregation were more frequently relieved by choir singing; for it cannot be denied that, in the Catholic Church, music, when it is employed, appears as an essential and integral part of the service, and thus produces a much greater impression than is the case in Protestant communities, into which it is rather admitted by sufferance, and where it stands as it were an insulated stranger. At the same time, we are willing to admit that many of the modern compositions for the Catholic Church are exceedingly frivolous, and far from corresponding with the dignity of genuine church music,



OF

## CONCERT MUSIC.

THIS is the field which presents the greatest scope of development in the treatment of individual instruments, as well as the whole of them conjointly.

The *Symphony* is the highest climax of instrumental music—a combination of several instruments, in which every one appears in more or less rivalry with the other, to participate in the general co-operation for melody and harmony. A brilliant, animated, rich style, grand and vigorous melodies in well-poised alternation with soft and tender thoughts, striking and decisive bases, energetic modulations, the boldest interlacements and imitations of melodies and rhythms, the utmost successive changes, and the most varied union of the instruments, co-operating in the general effect, at one time individually, at another simultaneously—now as principals, now as accompaniment, or reinforcing and filling up the score—such are the characteristic features of the symphony. In order to satisfy these requisites, great mastery of harmony, and knowledge of all the instruments, will be found to be indispensable.

In the *Overture*, the requisites pointed out for the symphony are called for in a less degree. In cases, moreover, where the overture serves as introduction to a work of greater extent, such as an opera, oratorio, &c. its nature and character is defined by the contents of the work itself; inasmuch as its object ought to be to indicate the contents of the composition which it ushers in. The symphony, on the contrary, is an independent, entirely unfettered creation of musical imagination.

The *Concerto* is destined to display the *character* and *capabilities* of an *instrument*, supported and accompanied by the rest of the orchestra, all the instruments of which, however, are not requisite in such co-operation. It is,

therefore, essential and natural that the instrument in question should act a prominent part, whether it be by means of impressive delivery or mechanical skill. That, on such an occasion, the character of the instrument should be carefully attended to, and its mechanical treatment fully understood by the composer, is a matter of course. A composer and virtuoso, whose aim is a mere accumulation of mechanical intricacies, and who affords no opportunity of gratifying the *feelings* of his hearers by genuine touches of *expression*, does not come within the pale of the foregoing definition; and much less so, if he conceives the *non plus ultra* of "virtuosity" to consist in striving to render things possible which militate against the nature of the instrument. Feats of this kind are pretty much of a piece with those of a rope-dancer, &c.



OF

## CHAMBER MUSIC.

CHAMBER music (*musica da camera*) also consists of vocal and instrumental music.

Under the class of instrumental music of the chamber style, we include compositions for *single* instruments; either without any accompaniment whatever, or combined with other solo instruments, acting both as accompaniment and *concertante*.

The piano-forte is unquestionably best adapted to compositions for exclusive solo performance; because it affords an opportunity of combining the melody with every possible kind of harmonic figures, and for displaying in great perfection the mechanical skill of the performer. Every one knows what admirable works of art, of this class,

have been produced for this instrument by Mozart, Clementi, Dussek, Beethoven, Cramer, Hummel, Ries, &c., and to what a degree of perfection its mechanical treatment has been carried in our days; indeed, it is but too true, that many of the more modern works consist of little else but accumulations of harmonic and executive intricacies.

The different kinds of compositions of this class are, the *Fantasia*, *Sonata* and *Variations*, besides those works which are intended to serve as guides for acquiring the mechanical mastery of the instrument, among the productions of which latter description, the studies and exercises of Cramer, Clementi, A. Schmidt, and Stiebelt, deservedly maintain an eminent degree of celebrity.

Compositions for several solo instruments united, may be for instruments of the *same* kind, or of *different* kinds.

The *piano-forte* being, of itself and singly, sufficiently favored by a rich store of sounds, is very rarely joined to more than another instrument of its own kind.

The several *violin-instruments* are variously coupled together: as *duets*,—for two violins, violin and tenor (viola), violin or tenor and violoncello, two violoncellos; as *trios*,—for two violins and violoncello; violin, viola and violoncello: as *quartetts*,—for two violins, viola and violoncello: as *quintetts*,—for two violins, two tenors and violoncello, (occasionally also, two violins, one tenor and two violoncellos): as *sestets*,—for two violins, two tenors and two violoncellos.

NOTE.—We have only here adverted to the most usual combinations, although others may sometimes be resorted to.

A union of *wind instruments of the same kind* cannot well be carried beyond the quartett; because the range of notes, which is in every instrument the same, would be too limited for such a purpose. Even duets, trios, and quartetts, for merely flutes, clarionets, or bassoons, are liable to the reproach of monotony.

A much greater scope of effective variety is derived from the junction of instruments of a different kind, which

may extend from two to twelve, and even more instruments. Who is ignorant of the admirable compositions of Mozart in this department,—his sonatas for the piano-forte and violin, his trios and quartetts for the piano-forte?—the classic works of Beethoven in this line; above all, his incomparable Septuor, a masterpiece of instrumental combination?—the excellent productions of Dussek and Hummel, especially the grand Septuor of the latter?

With regard to the technical treatment to be observed in all these instrumental combinations, it may be proper to add a few remarks. In compositions of more than four parts, it is scarcely possible that each part should maintain an independent melodic progress throughout; and it will often be necessary to have recourse to duplications, &c. But in trios and quartetts, it is required that all the parts should move in regular melodic progress, and participate in the development of the principal subjects. Every part receives here an independent march of its own; and it is in few cases of exceptions only, that one part ought to be suffered to proceed conjointly with another, in unison or in the octave. Such exceptions may occur upon occasions where the harmony is to be rendered particularly forcible, or the melody conspicuously prominent.

NOTE.—There are are certain kinds of quartetts or trios, where a principal part takes the lead with a view to display a certain degree of executive skill, and is merely accompanied by the other parts, without their taking any decisive share in the display and development of the several melodic ideas upon which the aggregate of the score is founded. Compositions of this description should not be called *quartetts*, but rather Solos with Accompaniment, concertante-pieces, Sonatas with Accompaniment.

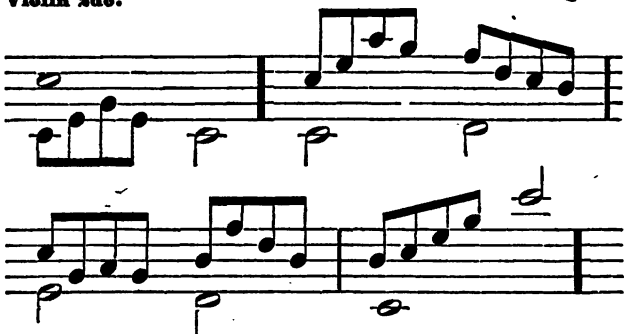
As in the real duet, that is, in compositions strictly consisting of two parts, a complete and perfect harmony is impossible, and even in the trio, the harmony still must remain incomplete, the defect is remedied by breaking the chords, and by introducing figures in which the elementary sounds of the chords are connected by passing

notes, thus endeavoring to satisfy the demands for harmony made by the ear. By way of example, we subjoin the following periods in two parts:

**Viola 1mo.**



**Violin 2do.**



As the various violin instruments are capable of producing several sounds at once, it follows that in duets for such instruments, as well as in cases where but *one* violin-instrument co-operates, the exhibition of a full harmony is by far more attainable. Thus, the foregoing melody, if assigned to two violins in the following manner,

**Viola 1mo.**



**Violin 2do.**

would form a complete score of four parts. Such an employment of double notes, we are aware, is objected to by many writers, as an expedient foreign to the duet style;

but although we are free to admit that passages of this description are no longer scores in two parts, we would not wish to deny to the instruments in question the use of such double notes, where the demands of a complete harmony may render them desirable. Let the reader compare, for instance, the beautiful Duet of Spohr, for violin and viola, with any other in which the composer has strictly persevered in assigning to the two instruments no more than two parts, for instance, a flute duet, where of course it is impossible to hear more than two notes at the same time; and a correct musical feeling will, we are sure, vote unconditionally in favor of the former.

The same mode of treatment also applies to cases where the piano-forte takes its share. This instrument is not on that account deprived of the full scope of its rich harmonic co-operation; for if such were the case, we should miss the most essential feature of the piano-forte and forego the greatest advantage that can be derived from an association with that instrument.

Under the head of *vocal music* of the *chamber-style*, we have to class the *Song*, and all the vocal compositions of a similar kind as to form, which are more immediately intended for domestic use, such as *Romances*, *Ballads*, *Glees*, *Rounds*, &c., with or without accompaniment.

The composition of a song, as far as regards its character, should be most strictly governed by the nature of the poetical text; and reflect, as it were, the sense of the poetry with the utmost possible simplicity. It is on that account that the melody has to avoid too great a range of scale, intervals of difficult execution, unmeaning passages and decorations not suited to the text, modulations without object, and not called for by the import of the words, &c. Here the accompaniment is to be nothing but *accompaniment*; although, where the subject of the poetry demands it, the instrumental support may assume a greater activity and importance. In cases, also, where the poem, in its progress through several stanzas, varies as to sense and expression, and where the composer nevertheless deems it expedient to retain the same melody, it is often desirable to vary the accompaniment, and im-

part to it greater significancy. When, and to what extent, such changes may be introduced, at what time a higher coloring is to be applied, and when a lower, are questions which must be entirely left to the decision of a sound judgment, united to cultivated taste. That in compositions of this class the greatest regard is to be had to correct declamation, is self-evident.

In the romance and ballad, the composer, according to circumstances, may use greater latitude of freedom.

The tunes of songs, if they be clear and easily understood, are best calculated to exert an influence on the people at large. They are soon caught by every ear, repeated, spread over the country, and thus often productive of important and extensive results. This is shown by several melodies which have made their way to the mass of the people, and spread themselves over whole nations. To invent such a *national air* is far from being so easy a task as may perhaps be imagined. It requires a happy moment of inspiration, to reflect the vivid impression of the poetry by a clear and most intelligible melody of winning simplicity, and yet breathing a peculiarity and originality of character.

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OF

## MILITARY AND DANCE MUSIC.

THE characteristic feature of both these classes consists in a prominent and decisive display of rhythm; the principal aim of both melody and accompaniment being to mark all the rhythmical periods and sections with the utmost precision.

The prominent character of *military music* may be seriously solemn, majestically imposing and brilliant, joyous, or wild and tempestuous.

As this music is always executed in the open air, the vehicles most adapted to it are the wind-instruments; among which, those of loud sound are preferably employed in strengthening the melody, while the noisy instruments of percussion are in their proper place to mark and strengthen the rhythm.

*Dance music* presents itself in two forms; it is either intended for *social* amusement, or for *theatrical* purposes.

*Social* dances require music, the melody of which moves in short, simple, and easy periods and rhythms; the harmonic accompaniment marking and reinforcing the rhythmical sections as much as possible, and the melody being at all times prominently impressed on the ear. Here a harmony founded on the most simple chords will be in its proper place, and all harmonic and contrapuntal artifices would be totally misapplied. A happy instrumentation may be the means of rendering dance melodies more still interesting and fascinating.

The *theatrical* dance being by far more artificial than the social dance, its musical composition admits of a much greater development of the melodic ideas, as well as a higher degree of rich and elaborate harmony. A more particularly extensive and important scope presents itself in that species of music in which the theatrical dance rises to a higher and more dignified rank of the art by representing feelings, actions and events; to which representations the term of *Ballet* is assigned. Here the composer, by being called upon to express a variety of dramatic situations, to accompany the pantomimic action appropriately, to supply, as it were, the absence of language, and to depict faithfully the character of the dancing *dramatis personæ*, will have it in his power to task his genius with the solution of many an interesting problem.



# CONTENTS.

|                             |    |                                         |     |
|-----------------------------|----|-----------------------------------------|-----|
| Intervals - - - - -         | 6  | Inversion of Common Chord               | 100 |
| Succession of Intervals - - | 12 | Chord of the Seventh - -                | 101 |
| Common Chord - - - -        | 16 | Miscellaneous Chords - -                | 103 |
| Inversion of the Com. Chord | 20 | The nature and employment,              |     |
| Faulty progressions - - -   | 23 | of Instruments of sound -               | 105 |
| Dominant Seventh - - -      | 26 |                                         |     |
| Duplication of sounds - -   | 35 | <i>Instruments of the Violin class.</i> |     |
| Omission of sounds - - -    | 37 | Scale for the Violin - -                | 109 |
| Affinity of chords - - -    | 38 | Tenor - -                               | 110 |
| Preparation of discords - - | 39 | Violoncello -                           | 110 |
| Different ways of resolving |    | Double Base                             | 111 |
| the Seventh - - - -         | 40 |                                         |     |
| Secondary chord of Seventh  | 43 | <i>The several Wind instruments.</i>    |     |
| Common chords inherent in   |    | Scale for Flute - - - -                 | 112 |
| the minor mode - - - -      | 47 | Oboe - - - -                            | 113 |
| Chords of the Seventh inhe- |    | Clarionet - - -                         | 114 |
| rent in the minor mode -    | 49 | Bassoon - - -                           | 115 |
| Diminished Seventh - - -    | 53 | Serpent - - -                           | 116 |
| Chord of the Ninth - - -    | 57 | French Horn -                           | 116 |
| Suspensions - - - - -       | 60 | Trumpet - - -                           | 118 |
| Anticipations, Syncopations |    | Trombone (alto)                         | 120 |
| and Passing Notes - - -     | 62 | (tenor)                                 | 121 |
| Appoggiaturas and Arpeggios | 65 | (base)                                  | 121 |
| Continued Bases - - - -     | 69 |                                         |     |
| Rhythm - - - - -            | 71 | <i>Instruments of Percussion.</i>       |     |
| Vocal Score and Hints on    |    | Kettle Drum - - - -                     | 122 |
| Composition - - - - -       | 73 | Great Drum - - - -                      | 123 |
| Affinity of Scales - - - -  | 75 | Score for a full Orchestra -            | 124 |
| Progressive Modulation -    | 77 | Arranging for the Brass and             |     |
| Abrupt Modulation - - -     | 80 | Clarionet Bands - - -                   | 125 |
| Cadences - - - - -          | 88 | Score for the Brass Band -              | 126 |
| Modulations from the major  |    | Clar. Band -                            | 128 |
| to the minor keys - - -     | 90 | Church Music - - - -                    | 129 |
| General plan of Modulation  | 91 | Concert Music - - - -                   | 132 |
| Composing for the Human     |    | Chamber Music - - - -                   | 133 |
| Voice - - - - -             | 94 | Military and Dance Music                | 138 |
| Playing the Organ or Piano  |    |                                         |     |
| Forte by Figures - - -      | 98 |                                         |     |





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